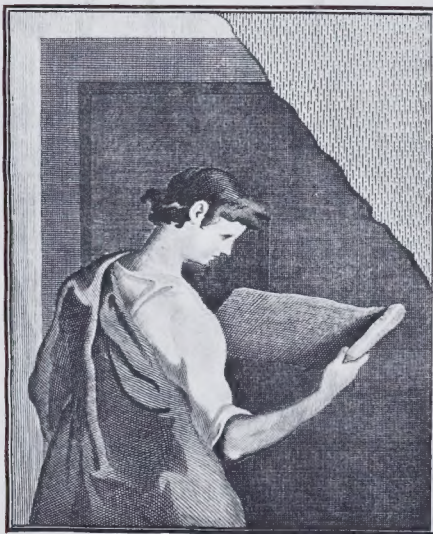
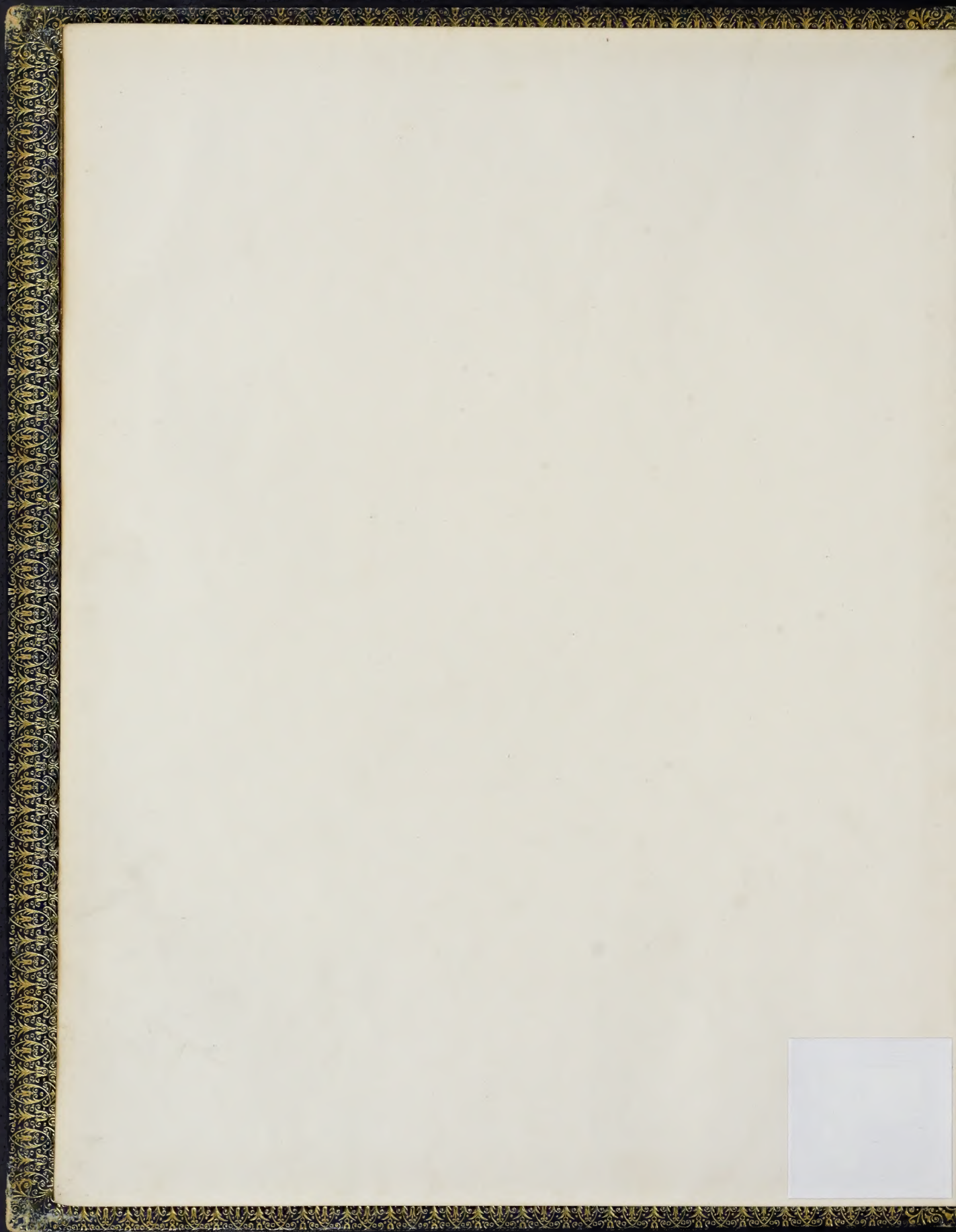


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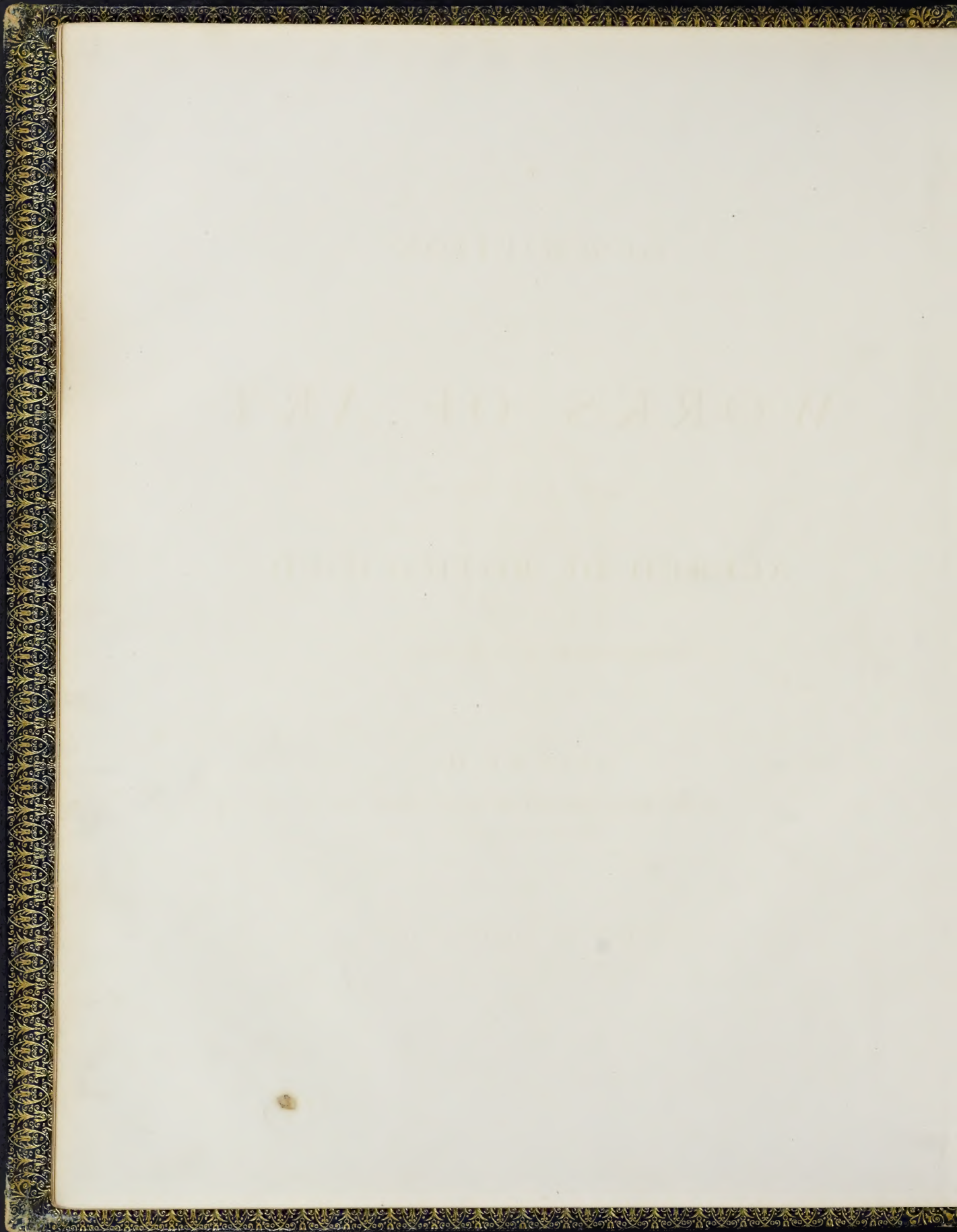




EXHIBITION
OF
WORKS OF ART

OF THE
FRENCH REVOLUTION

OF THE
FRENCH REVOLUTION



A
DESCRIPTION
OF THE
WORKS OF ART
FORMING THE COLLECTION OF
ALFRED DE ROTHSCHILD.

THE PHOTOGRAPHS BY J. THOMPSON, F.R.G.S.

VOLUME II.
SÈVRES CHINA, FURNITURE, METAL WORK, AND
OBJETS DE VITRINE.

COMPILED BY CHARLES DAVIS,
147, NEW BOND STREET, LONDON.

1884.

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CHISWICK PRESS:—C. WHITTINGHAM AND CO., TOOKS COURT,
CHANCERY LANE, LONDON.

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WORKS OF ART.

A GARNITURE OF THREE ROSE DU BARRY JEWELLED
SÈVRES VASES.

THESE vases are "rose du Barry" in colour, and are covered with an "œil de perdrix" decoration. They are oviform in shape, and have white and gold open-work handles. On either side are medallions surrounded by garlands of leaves, and jewels in coloured enamels; each jewel is set in a frame of chased gold. The bases, necks, and covers of the vases are decorated with similar garlands.

The centre vase has jewelled cornucopiæ on either side of each medallion. The front medallion, after Boucher, represents the Three Graces, standing under a tree from which hangs a lilac-coloured curtain; that on the back is a garden scene with a lake and fountain, and a basket of roses in the foreground.

On the front medallion of one of the side vases, Venus is represented stepping into a pool, whilst Cupid offers her a heart on which is inscribed, "à la plus belle," and cupids and doves descend from the clouds; the reverse is a garden with a lake, rocks, flowers, and a statue of Cupid on a pedestal.

On the third vase, the front medallion represents a wooded landscape with water, into which Venus, resting one hand on the trunk of a tree and assisted by a nymph richly draped, is about to enter. The medallion on the back is a landscape with a lake and two doves; in the distance are rose trees and a waterfall.

16 in. and 12½ in. high.





A GARNITURE OF FIVE ROSE DU BARRY SÈVRES VASES.

THE centre vase is after the Duplessis model, with an elephant's head on either side; rows of white and gold beads fall in festoons from the centre of the neck over the sides. The vase is painted with flowers and leaves, and divided into six sections spirally arranged, separated by wide frames of "rose du Barry" decorated with gold; the base is square, and terminates in four scrolled feet.

The two larger vases are of a Louis XV. shape, with "rose du Barry" and white pierced handles decorated with gold; on both sides are medallions of "rose du Barry" and gold bands entwined with garlands of flowers; the covers are similarly decorated; the bases are of the same form as that of the centre vase.

The smaller vases are decorated with six heart-shaped designs in "rose du Barry," spirally arranged on a white ground, and separated by sprays of flowers. The bases are round, and decorated with gold.

15½ in., 14 in., and 9½ in. high.

A GARNITURE OF THREE ROSE DU BARRY SÈVRES VASES
AND A PAIR OF EVENTAIL-SHAPED JARDINIÈRES.

THE centre vase is after a Louis XV. model, of an oval shape. It is divided into eight sections by gold lines running from the cover to the foot, and painted back and front with medallions of fruit and flowers on a white ground, enclosed in gold scrolled frames. Smaller medallions are on the foot and cover, which latter is surmounted by a small cluster of coloured flowers. There are decorations in white and gold running zig-zag on the sides of the vase.

The other vases are also of a Louis XV. shape, with white scroll handles pierced with circular holes; the bases are square, and terminate with four scroll-shaped feet. The fronts are ornamented with medallions of cupids amidst clouds, enclosed in curved frames of chased gold, designed in scrolls and leaves with a bird at the top; on one medallion, the companion of a sleeping cupid is running away with his bow and arrow, and on the other are two cupids with a wounded dove. The reverse medallions are painted with trophies, and similar decorations are on the covers.

Each jardinière and stand is painted with eight medallions of flowers on a white ground; the stands are pierced, and ornamented with white and gold.

13 in., 14 in., and 7 in. high.





A GARNITURE OF THREE BLEU TURQUIN SÈVRES VASES
AND A PAIR OF JARDINIÈRES.

THE vases have open-work covers decorated with raised coloured flowers, and the handles are formed of twisted scrolls; entwined leaves spring from the stems of the vases, and passing through the handles encircle the necks, which are pierced; the feet are decorated with leaves on a white ground. The medallion on the centre vase, painted after Wouwermans, represents a huntsman, gun in hand, standing by his horse and talking to a lady, to whom a black page is offering fruit.

The paintings on the two side vases represent women at fruit-stalls. The three vases are decorated on the backs with medallions of fruit and flowers.

The jardinières are described on the following page.

14 in., and 11 in. high.

(continued).

THE PAIR OF BLEU TURQUIN SÈVRES JARDINIÈRES, EN SUITE
WITH THE VASES DESCRIBED ON THE PRECEDING PAGE.

THESE éventail-shaped jardinières are decorated with large medallions of marine subjects; one represents sailors rolling a barrel, the other, sailors cooking near the sea-shore. The sides of the jardinières are enriched with paintings of flowers, and gold decorations.

The stands are open-work, and decorated with gold; they are embellished with medallions of flowers and leaves, painted on a white ground.

Height, 10 in.





A PAIR OF GREEN SÈVRES VASES.

EACH vase is in the shape of a gourd, the white part being partially exposed by the peeling of the green rind, the edges of which are laced together with gold cords; the covers are similarly decorated. The handles are formed by portions of the rind falling outwards, and through them runs a gold cord which is twisted above the medallions. Falling from the shoulders of each vase are clusters of berries and leaves. One vase is decorated with a large oval painting of a young girl seated in the foreground of a landscape, and holding with both hands an unstrung bow; on the other is a painting of Cupid, seated under a tree, gazing at two white doves at his feet. The backs of the vases are decorated with similar-sized medallions of flowers, painted on a white ground.

Height, $16\frac{1}{2}$ in.

86.

A PAIR OF GROS BLEU SÈVRES VASES.

THESE large vases, the covers of which are surmounted by pine-shaped knobs, have white and gold scrolled handles. The covers and stems are spirally fluted, and from the latter, gold acanthus leaves in relief spread over the lower parts of the vases. The blue ground is relieved by bands of gold and white fluted work, and also by white bands ornamented with designs in gold. The front medallions represent landscapes, in which are cupids, some playing with musical instruments, others with helmets, and other warlike emblems; the reverse medallions are painted with flowers on a white ground.

Height, $17\frac{1}{2}$ in.

87.

A GROS BLEU SÈVRES VASE.

THIS very large oviform vase with its cover is of a rich "gros bleu" colour. The handles are formed of flat white bands decorated with gold beads; garlands of gold leaves in relief fall from the shoulders of the vase and pass through the handles. A raised gilt ornamentation, radiating from the stem, covers the lower part of the vase. Gold leaves are wreathed round the medallions, and the foot is also decorated with gold. On the front medallion are represented soldiers outside a tent; they are quarrelling over some cards strewn on the ground, whilst a young woman is endeavouring to separate them. The reverse is painted with a bouquet of flowers on a white ground.

Height, $20\frac{1}{4}$ in.





A GARNITURE OF THREE PINK FEIL DE PERDRIX
SÈVRES VASES.

ON the front of the centre vase is a large oval medallion representing a maiden and a youth with flowers at their feet, seated under a tree; they are looking at an altar, over which a cupid is holding a wreath. The neck of this vase is fluted, and the rim decorated with a row of white beads. The handles are of a scroll and leaf design extending from the stem to the top of the vase.

The side vases have gold flutings on the necks and stems, and gold rings suspended from the handles. The medallion on one represents a youth, endeavouring to snatch a rose from the dress of a maiden seated near a tree. The medallion on the other represents a girl seated under a tree with a basket of fruit in her lap; by her side is a youth with his left arm round her neck, offering her some grapes. The backs of the vases are decorated with flowers and landscapes.

14 in., and 12 in. high.

A PAIR OF ROSE DU BARRY SÈVRES VASES.

THIS pair of vases, after the Duplessis model, is decorated with "rose du Barry," green, and turquoise; from between the handles, which are in the shape of elephants' heads, gold beads fall in festoons over the sides of the vases. The front medallions, enclosed in frames of roses, are painted with figures in Chinese costume, and those on the back, with flowers on a white ground. The "rose du Barry" ground is enriched with leaves and flowers in a darker tint of the same colour; the stems of the vases are painted with bright-coloured feathers, which spring from a green band.

The feet are scroll-shaped, and are decorated with turquoise and gold on a white ground.

Height, 12 in.





90.

A PAIR OF GROS BLEU SÈVRES VASES.

THESE vases are covered with vermicelli gold decorations; the handles, on which are gold laurel leaves, are of scroll design decorated in white and blue; the circular bases are fluted, and the stems are ornamented with bands of white pearls. The vases are decorated with paintings representing military subjects; on the one are soldiers, whom a young woman is conducting into a tent in which a meal is prepared; on the other, soldiers are drinking and talking to a young woman in front of a tent. The backs are painted with medallions of fruit and flowers.

Height, $12\frac{1}{2}$ in.

91.

A PAIR OF SQUARE GREEN SÈVRES JARDINIÈRES.

ON the front of one is a medallion representing a pastoral subject, after Boucher, a shepherd playing the pipe to a shepherdess, surrounded by their flock; on the other, a youth is represented placing some flowers and a basket with a letter in it at the side of a sleeping girl. On the sides and backs of the jardinières are depicted landscapes with sheep and fishermen. The gold decorations consist of scrolls and leaves.

Height, $5\frac{3}{4}$ in.

92.

A GREEN SÈVRES JARDINIÈRE.

THIS éventail-shaped jardinière is ornamented with gold, and has an open-work stand. The medallion on the front represents a girl and a youth, seated under a tree, near a cottage, drinking; that on the back, a garden in which is a table with glasses on it; two paintings of landscapes and houses decorate the sides. The stand is also embellished with representations of landscapes and houses.

Height, 7 in.





93.

A GARNITURE OF THREE GREEN SÈVRES
JARDINIÈRES.

THESE jardinières are éventail-shaped, and painted with three large medallions of fruit and flowers, round which are trellis and scroll decorations in gold. The stands are open-work and are white and green in colour; they are decorated with flowers painted on a white ground.

8½ in. and 7½ in. high.

94.

A PAIR OF TURQUOISE SÈVRES VASES.

THESE vases are tulip-shaped, and ornamented with gold; on the fronts are medallions of pastoral scenes, after Boucher, and on the backs, paintings of musical instruments.

Height, $7\frac{1}{4}$ in.

95.

A TURQUOISE SÈVRES JARDINIÈRE.

PAINTED on the front of this commode-shaped jardinière is a large medallion representing a little girl seated in the foreground of a landscape, and a boy showing her a fish, which he has just caught; on each side of the medallion, roses suspended from a ribbon are painted on a white ground. The feet are scroll-shaped.

Height, $6\frac{1}{4}$ in.





A PAIR OF ROSE DU BARRY SÈVRES
WALL-LIGHTS.

THIS pair of wall-lights, each having three branches, is of the Louis XV. period, and designed in foliated scrolls. The principal colour is "rose du Barry," which is blended with green and "gros bleu," and relieved with white. White and gold ribbons are bound round the centre branches. The lower parts terminate in "rose du Barry" branches with green leaves and "gros bleu" berries spotted with gold. The sockets are formed of tulips in chased and gilt metal.

Height, 17½ in.

A ROSE DU BARRY SÈVRES CABARET.

THIS cabaret, decorated with medallions of flowers painted on a white ground, and with gold in scroll designs, consists of,

A PLATEAU,

FOUR CUPS AND SAUCERS,

TEA POT,

TEA CADDY,

MILK EWER,

SUCRIER.





A LOUIS XVJ. SECRÉTAIRE, INLAID WITH A
SÈVRES PLAQUE.

THE front of this upright secrétaire is ornamented with a Sèvres plaque measuring fourteen and a half by eighteen and a half inches; it represents Venus, Mars, and Cupid, seated outside a temple, and is signed "d'après F. Boucher, Dodin en 1783." At the front corners of the secrétaire are chased ormolu female figures, standing on pedestals and supporting baskets of flowers. The mountings are of ormolu, and the panels are inlaid with marqueterie. The sides are decorated with oval marqueterie plaques enclosed in ormolu frames. The secrétaire stands on four round tapering legs encircled with oak leaves in chased metal, and joined by a rail.

The cabinet-work is by Riesener, and the metal-work by Gouthière.

Height, 4 ft. 8 in.

A CASKET AND STAND INLAID WITH TURQUOISE *ŒIL*
DE PERDRIX SÈVRES PLAQUES.

A LOUIS XV. marriage casket, inlaid with nine Sèvres plaques, with broad turquoise "*œil de perdrix*" borders, and mounted in ormolu frames of leaf design. On the top there are three plaques; the centre one, on which is painted a group of musical instruments, is oval, and the outer two fit closely against it. On the front of the casket, the centre plaque, which is lyre-shaped, is decorated with a trophy of arms, and enclosed in an ormolu frame of chain and fringe work; on either side are plaques of fruit and flowers. The cabinet-work is in tulipwood and harewood, and mounted in chased ormolu.

The stand is inlaid with four Sèvres plaques "*en suite*" with the casket. It is mounted in ormolu, the corners being ornamented with male masks on scrolls terminating in oak leaves. The backs of both casket and stand are decorated with a plain marqueterie chequered pattern. There is a drawer fitted as a desk, and the legs are slight and curved.

Height, 3 ft. 2 in





A CASKET AND STAND INLAID WITH TURQUOISE
SÈVRES PLAQUES.

A LOUIS XV. marriage casket, inlaid with nine Sèvres plaques, with turquoise borders, and mounted in ormolu frames of leaf pattern. On the top there are three plaques, the centre one is oval, and the outer two fit closely against it. On the front of the casket there are also three plaques; the one in the centre is lyre-shaped, and enclosed in an ormolu frame of chain and fringe work; the plaques are decorated, some with bouquets, and others with baskets, of flowers. The cabinet-work is in tulipwood and harewood, and mounted in chased ormolu.

The stand is inlaid with four Sèvres plaques painted "en suite" with those on the casket, and is mounted in ormolu, the corners being ornamented with male masks on scrolls terminating in oak leaves. The backs of both casket and stand are decorated with a plain marqueterie chequered pattern. There is a drawer fitted as a desk, and the legs are slight and curved.

This and the casket previously described form a pair.

Height, 3 ft. 2 in.

101.

A LIBRARY TABLE INLAID WITH BLEU TURQUIN
SÈVRES PLAQUES.

THIS Louis XV. ormolu-mounted kingwood table has curved legs ornamented with leaf and scroll designs in chased metal. Round the sides of the table are thirty-three Sèvres plaques with "bleu turquin" and "camaïeu" borders; each plaque is painted with a wreath of flowers, and enclosed in a metal frame. There are three drawers in front, and the ends are fitted with sliding leaves.

It is stamped "C. C. Saulnier."

Length, 5 ft. 2 in.

102.

A LIBRARY TABLE INLAID WITH GREEN SÈVRES PLAQUES.

A LOUIS XV. library table of tulipwood, with straight tapering legs inlaid with metal panels; the top is surrounded with a chased metal moulding. Round the sides are thirty-two Sèvres plaques with green borders, decorated with gold and with paintings of flowers and fruit; each plaque is enclosed in a square metal frame. The corners of the table and the spaces between the three drawers are fluted.

Length, 5 ft. 10 in.

100



101



103



103.

A JARDINIÈRE INLAID WITH SÈVRES PLAQUES.

A N oval jardinière of tulipwood with ormolu mounts. It is inlaid with six Sèvres plaques with turquoise and gold borders; they are painted with roses and leaves, on a white ground. The top is of marqueterie, designed in scrolls, and surmounted with pierced metal-work. The legs are fluted, and decorated with chased ormolu. Period, Louis XVI.

Height, 2 ft. 10 in.

A BLEU TURQUIN SÈVRES CLOCK.

A LOUIS XV. clock resting on a cartonnier. The clock, by Julien Le Roy, is surrounded with twisted acanthus, laurel, and other leaves, and on the top are two bronze cupids, one holding a Gallic cock and the other reading a book ; between them is a globe. From either side of the clock spring arms for two lights, composed of acanthus leaves and fluted scrolls. The cartonnier is of tulipwood and kingwood ; it is decorated with nine Sèvres plaques in metal frames, and fitted with drawers ; between the two upper Sèvres plaques on the front is a chased metal head, emblematic of the sun ; the top border is a reed moulding entwined with foliage, and has massive acanthus-leaf corners.

Height, $27\frac{1}{2}$ in. ; length, 29 in.





105.

A GROS BLEU SÈVRES CLOCK.

THIS clock, which is in the shape of an oviform vase, has a revolving dial. It has a cover and scrolled handles, and is decorated with festoons of flowers in chased metal. It stands on an ormolu pedestal, inlaid with three "gros bleu" Sèvres plaques; the one on the front is painted with a cupid resting on a cloud and examining a globe, and those on the sides with groups of mathematical instruments. The pedestal rests on a stand, which has four scrolled feet, and is decorated with festoons of flowers in ormolu.

Height, 19 in.

A SÈVRES CLOCK.

THE dial of this clock is on the side of a fluted column of white and green Sèvres porcelain. On the right is an ormolu figure of Venus leaning against the column; in her right hand she holds two hearts, whilst with her left she supports a miniature of Marie Antoinette, set in an ormolu frame. On the other side of the column is a seated cupid playing with a dog. The whole stands on an oblong plinth of white marble, which has circular ends and is decorated with chased laurel leaves and forget-me-nots on a silver ground; the plinth rests on six chased metal feet.

The dial is inscribed, "AGERON, Paris." Period, Louis XVI.

Height, 14 in.





A MOTHER-O'-PEARL BUREAU.

A LOUIS XVI. bureau with a cylindrical front mounted in chased ormolu; on the top is a white marble slab with an open-work ormolu gallery resting on a leaf moulding; the front and side panels are of mother-o'-pearl inlaid with diagonal lines of ormolu, forming a lozenge-shaped design; the back is of similar design in coloured woods, and each panel is enclosed in an ormolu frame of a leaf pattern.

There are three drawers; the centre one is decorated with a metal bas-relief representing cupids sporting on clouds, and playing various musical instruments. The legs are in the form of quivers filled with arrows.

This bureau was designed by Dugourc for Marie Antoinette; the cabinet-work is by Riesener, and the chased ormolu-work by Gouthière. The frame is of steel, which combined with the mother-o'-pearl and ormolu is seldom seen in furniture.

Length, 4 ft.; depth, 2 ft. 1 in.; height, 3 ft. 7½ in.

108.

A MOTHER-O'-PEARL TRICOTEUSE.

THIS piece of furniture is of the same period, and by the same artists, as the bureau described on the previous page. It has two scrolled legs, and four scrolled feet, joined by a rail. On the front of the drawer, and continued round the sides and back of the table, is an ornamental frieze of ormolu work.

Height, 2 ft. 6 in. ; length, 2 ft. 2 in.





109.

A LOUIS XVI. MARQUETERIE TABLE.

A LOUIS XVI. table, inlaid with purplewood and harewood, and with a brass gallery round three sides of the top. It has four octagonal tapering legs, mounted in ormolu. On the back and front of the table are chased metal plaques representing cupids sporting on clouds and playing musical instruments; on either side of the plaques are panels decorated with a foliated design in chased metal, and the ends of the table are ornamented with similar panels. The top is of marqueterie, worked in a chequered design with an oval plaque in the centre. In front is a sliding leaf, and at either end a drawer.

Length, 2 ft. 9 in.

110.

A LOUIS XVI. MARQUETERIE TABLE.

THIS table is of harewood and kingwood, and has a pierced metal gallery round three sides of the top, which is of marqueterie of a diamond pattern, with an oval plaque in the centre. The front and sides are enriched with panels of acanthus leaves and flowers in chased ormolu, and the corners are decorated with vine leaves and grapes. In front is a sliding leaf, and at either end a drawer. The four legs are square and tapering; they are ornamented with twisted metal bands and ormolu sprays of leaves and flowers.

It may be inferred, from the character of the numbers underneath this and the preceding table, that they belonged to a member of the Royal family of France, and were sold by order of the Convention when the Royal property was dispersed.

Length, 2 ft. 9 in.

111.

A LOUIS XIV. BOULE TABLE.

THIS table is inlaid with coloured metals and mother-o'-pearl, representing terminal figures, masks, and birds. On the top is an oval plaque of engraved mother-o'-pearl and metal, with a bacchanalian group in the centre. The plaque in coloured marble on the front of the table represents a bird and some flowers; it is of an irregular octagonal shape, and is enclosed in an ormolu frame chased with leaves and masks. The back of the table is similarly ornamented. The ends are decorated with a design of two cupids in gilt metal, holding an escutcheon, and at the corners are figures supporting crowns. The legs are square, tapering, and fluted, and are joined by cross rails, which support a square mosaic plaque.

Length, 2 ft. 5 in.





A LOUIS XVJ. MARQUETERIE TABLE.

IN front are three drawers ornamented, at each corner, with medallions of busts, and between the drawers are vases in ormolu. The ends, which are fitted with sliding leaves, are decorated with ormolu masks, and the corners of the table are ornamented with satyrs' heads and acanthus leaves; the marqueterie is of tulipwood and harewood in a chequered pattern. The legs are tapering and slightly curved.

Length, 5 ft. 4 in.

113.

A LOUIS XVI. KNEEHOLE TABLE.

THIS mahogany table has three drawers; the centre one is decorated with chased ormolu of acanthus-leaf design, and the handles of the other two are formed of two cornucopiæ, springing from the keyholes. The ends of the table are fitted with sliding leaves, and are ornamented with metal baskets of flowers.

Length, 4 ft. 5 in.





114.

AN INDIAN IVORY CHAIR.

THIS circular chair has arms ending in tigers' heads; the back is formed by a carved perforated oval between two smaller ones; the decoration below the seat is also perforated. There are five curved legs joined by rails, the three front legs terminating in tigers' claws. This chair is one of a pair.

Height, 3 ft.

115.

AN INDIAN IVORY CHAIR.

THIS chair is similar in shape to that described above. The back is formed by a panel carved with foliated ornamentation, with a smaller panel on either side. The arms end in tigers' heads. There are five curved legs joined by rails, the front legs terminating in tigers' claws. This chair is also one of a pair.

These chairs were formerly the property of Tippoo Sahib, and were captured at the fall of Seringapatam.

Height, 3 ft

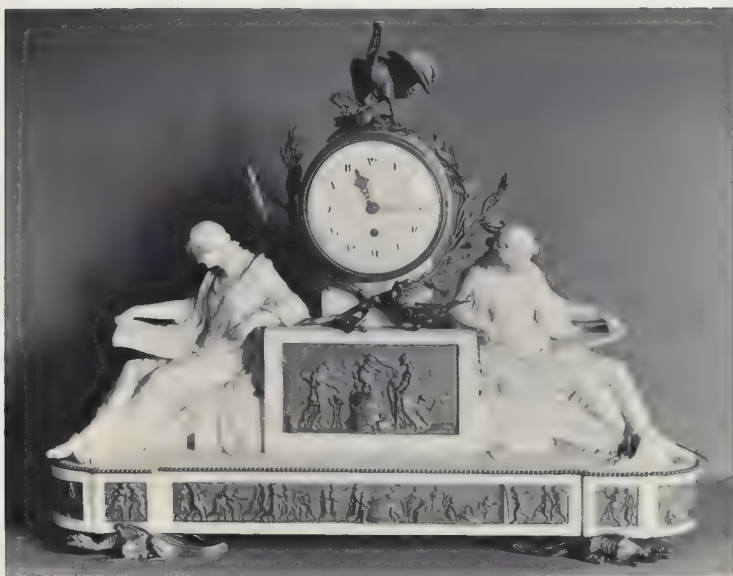
A LOUIS XVJ. WHITE MARBLE CLOCK.

THE dial, which is decorated with laurel branches in ormolu, indicates the days of the month and week, the hours, minutes, and seconds. On the top stands a Gallic cock with extended wings, trampling on a wreath and a book.

The clock rests on a marble plinth faced with an ormolu plaque representing a sacrifice to Cupid. On either side is a seated draped female figure in white marble, one emblematic of Art and the other of Science; on the plinth are a sculptor's mallet and a lamp.

The base, which is supported by four gilt metal amphibious and winged monsters, is ornamented with a pearl border, and is inlaid with five chased metal plaques representing a sacrificial procession

Height, 2 ft. ; length, 2 ft. 7 in.



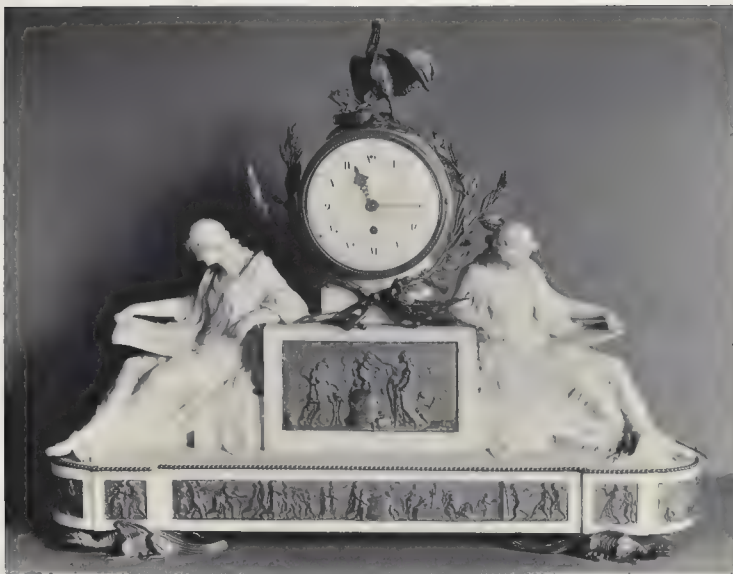
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Height, 2 ft. ; length, 2 ft. 7 in.





A LOUIS XVJ. BRONZE AND ORMOLU CLOCK.

THE dial of this clock revolves round the equator of a terrestrial globe resting on an ormolu pedestal, on the front of which is a lapis-lazuli medallion of a warrior in high relief, surrounded by branches of laurel. A draped female figure in bronze stands on the right of the pedestal; her left arm rests on the globe, and in her hand is a pointer which indicates the time; on the other side a bronze cupid, holding a scythe, stands over a broken column.

The base is oblong, and in two stages, one of ormolu and the other of black marble; the upper part is bordered by an acanthus-leaf moulding in metal, above which is a beading in lapis-lazuli; the lower part is inlaid with plaques of lapis-lazuli in metal frames, alternately diamond-shaped and oval. The whole rests on a plain ormolu stand supported by four flattened balls.

The dial is inscribed, "LEPAUTE, H du Roi".

Height, 2 ft. 6 in.

A LOUIS XVI. ORMOLU CLOCK.

A CLOCK, supported on four ormolu chased lions, with vine branches drooping from their mouths. It is surmounted by the gilt figure of a bacchante reclining on a lion's skin placed on some rocky ground; she is caressing Cupid, at whose feet lie an overturned ewer, from which the wine is flowing, some vine branches, and a cymbal. The dial is in the centre of the rocky ground, which rests on a red marble plinth with fluted and rounded ends. The front of the plinth is decorated with an oblong chased plaque representing Silenus in a car drawn by goats, and with two ewers standing in niches.

The dial is inscribed, "LÉPINE, Place des Victoires, No. 12."

Height, 1 ft. 11 in.





A LOUIS XVJ. WHITE MARBLE CLOCK.

ABOVE the dial are ormolu figures of Venus and Cupid ; the latter is instructing the goddess from a book bearing the inscription, " Education de Vénus à l'Amour." Below the dial is a chased ormolu plaque representing two cupids, one holding a lighted torch, the other an unstrung bow, and on either side is a white marble fluted column, from the top of which fall clusters of fruit and flowers in chased ormolu. The ormolu plaque on the front of the plinth represents cupids at play. The whole rests on six circular metal feet.

The dial is inscribed, " BRUEL, Paris."

Height, 2 ft.

120.

A LOUIS XVI. ORMOLU CLOCK.

THIS clock consists of a flattened oviform vase of blue enamel, below which is suspended a quiver full of arrows; the cover is surmounted by a bunch of flowers. On either side of the vase is a goat's head; the horns form the handles, and from the beards descend the supports of the vase, which terminate in hoofed feet; at the front and back of the vase are female heads with similar supports. The whole rests on a white marble base, the oval contour of which is broken by four pedestals, and is ornamented with festoons of flowers.

Height, 2 ft. 4 in.

121.

A PAIR OF LOUIS XVI. ORMOLU CANDELABRA.

EACH candelabrum is composed of two partially draped female figures holding a vase, from which spring three branches terminating in lilies. The figures stand on an oval pedestal, ornamented with twisted ribbon-borders, and festoons of roses and other flowers.

Height, 2 ft.





A LOUIS XV. ORMOLU AND WHITE MARBLE CLOCK.

THE dial of this clock is on the side of a white marble fluted column mounted in ormolu. On the top are a vase and two cupids, one holding a scythe; on either side of the column are branches of foliage, and a cupid holding a frame containing an agate plaque. Above the dial is a small pillar surmounted by an hour-glass and inscribed, "Inventée par Joseph Buillerot, marchand orfèvre à Paris."

The pedestal is of white marble inlaid with various coloured stones; on the front is a shield with a cupid on either side holding emblems of war.

The whole stands on a white marble plinth, enriched with leaf mouldings and bead borders, and supported by six ormolu ball feet.

Height, 1 ft. 8½ in.

A PAIR OF LOUIS XVI. ORMOLU CANDELABRA.

THE design of each candelabrum is that of a child holding on its shoulder a vase, from which spring three branches terminating in lilies. Each figure stands on a round white marble pedestal, mounted in ormolu, and ornamented with festoons of flowers.

Height, 1 ft. 8½ in.

124.

A PAIR OF LOUIS XVI. ORMOLU CANDELABRA.

EACH candelabrum is of gilt metal in the form of a vase with a columnar neck, enamelled in blue. On the shoulders of the vase are seated two female figures in ormolu, their hoofed feet resting on satyrs' heads, and their arms joined by wreaths of flowers. The lower part of the vase is decorated with honeysuckle, laurel-leaf, and other designs; the neck is in the shape of a basket, from which rises a fluted stem designed as a lighted torch, the flames forming the socket for the topmost light. Midway up the stem are three eagles' heads, from which spring five fluted branches ornamented with scrolls, laurel and acanthus leaves, also holding lights; three of these branches rest on the heads of doves.

These candelabra are the work of Gouthière, after designs by Dugourc, and were formerly the property of Marie Antoinette.

Height, 3 ft. 2 in.





125.

A PAIR OF LOUIS XVJ. BRONZE AND ORMOLU CANDELABRA.

EACH candelabrum consists of a draped female figure in bronze, holding a cornucopia laden with fruit and flowers, out of which spring one upright and three scrolled and fluted branches, ornamented with leaves and terminating in sockets. Each figure stands on a spirally-fluted ormolu base, resting on a circular-fronted marble pedestal ornamented with leaf and bead mouldings, and inlaid with an ormolu plaque representing cupids.

Height, 3 ft. 4 in.

126.

A PAIR OF LOUIS XVI. ORMOLU WALL-LIGHTS.

EACH of these wall-lights is designed as a twisted serpent suspended from a ribbon, beneath which is a lyre terminating in a satyr's head. Two fluted branches spring from the sides of the lyre, and between them are garlands of grapes and vine leaves; the sockets are encircled with fruit and flowers.

Height, 2 ft.





127.

A PAIR OF LOUIS XVJ. VASES.

THESE copies of the Borghese vase are of white marble and chased gilt metal.

Round each vase, in low relief, is represented the Triumph of Ariadne. They stand on square ormolu bases with claw feet.

Height, 1 ft. 5½ in.

128.

A PAIR OF INDIAN BOWLS WITH LOUIS XVJ.
ORMOLU MOUNTS.

ONE bowl is of green jade, inlaid with gold and studded with rubies, the other is of agate. The ormolu mounts represent winged monsters clinging to the sides of the bowls, with their tails coiled beneath. They rest on marble bases.

Height, 7 in.





129.

A PAIR OF TERRA-COTTA GROUPS.

BY

CLODION.

ONE group represents a girl, seated on the shoulder of a bacchanal dressed in a tiger's skin, who is holding her by a rope of leaves which encircles her body; another girl, standing behind, is helping to support her, and in front is a third with outstretched arms, endeavouring to reach a bunch of grapes, which the seated girl holds enticingly in her right hand. On the ground, which is strewn with grapes and vine leaves, is an overturned cup, from which wine is flowing.

The other group consists of a bacchanal dressed in a tiger's skin, supporting a young girl slightly draped; she holds over her shoulder a branch, which is laden with a heavy bunch of grapes. The bacchanal stands with his right foot on an overturned vase, and in front is a cupid on tip-toe, vainly endeavouring to reach the grapes.

Both groups are signed "Clodion." The round ormolu stands have oak-leaf and bead mouldings.

2 ft. 1 in. and 1 ft. 10 in. high.

130.

A PAIR OF TERRA-COTTA BUSTS.

BY

MARIN.

EACH bust represents a bacchante with her hair decked with vine leaves and grapes; the pedestals are of red marble mounted in ormolu.

13 in. and 12 in. high.





131.

A MARBLE STATUETTE.

A MARBLE statuette of a nymph with her left foot advanced as if about to enter the water ; her hair is decorated with a rose. Old French work, of the period of Louis XV.

Height, 1 ft. 10 in.

A SÈVRES BONBONNIÈRE.

AN oval bonbonnière of Sèvres porcelain, mounted in chased gold and embellished with paintings after Boucher. The painting on the lid represents a girl reclining against a youth who is gathering roses, whilst she holds a basket to receive them; near them is a lamb, and a dog lies at the feet of the girl. On the bottom of the box are two girls, one reading a book and the other gazing at some sheep. Round the bonbonnière are two paintings, one representing a youth and a girl seated on the ground, and the other a girl asleep, whilst a shepherd is trying to catch two doves, which have escaped from a cage.





AN ENAMELLED GOLD SNUFF-BOX.

AN oval gold snuff-box of the early Louis XVI. period. It is decorated with six oval paintings in enamel, after Boucher. The painting on the lid, which is set in diamonds, represents two shepherdesses with their flocks. The subjects of the other five paintings are also pastoral. Between the enamels on the sides are fluted columns, and the box is further ornamented with flowers in gold of two tints. The front of the lid is enriched with sprays of diamonds springing from a large brilliant.

134.

A GOLD BONBONNIÈRE.

THIS oval gold bonbonnière is decorated with white enamelled lines and leaves, and is studded with opals. On the lid is a painting of a girl reclining on a couch, and a cupid looking at her. On the sides are panels of plain gold, separated by upright vase-shaped ornaments in coloured enamel. Period, Louis XVI.

135.

A GOLD ENAMELLED SNUFF-BOX.

AN oval gold snuff-box enriched with lapis-lazuli and blue enamel. On the lid is an enamel painting in "grisaille," representing Bacchus and Ariadne in a car drawn by panthers. Round the sides are eight enamel paintings of statues in niches separated by blue enamelled columns. The gold is of two tints, and chased with festoons of flowers. Period, Louis XVI.

136.

A GOLD SNUFF-BOX.

THIS oval gold snuff-box has a portrait on the lid, painted in "gouache," of La Comtesse de Catuellan playing the guitar. The box is ornamented with alternate gold and rose-coloured lines. The mountings are chased and perforated. Period, Louis XVI.





137.

A LOUIS XVI. BONBONNIÈRE.

ON the lid of this circular bonbonnière is a portrait of Marie Antoinette by Halle, set in a pearl and diamond frame, and on the bottom of the box is a painting in sepia of Louis XVI. bidding farewell to his family. Beneath the blue enamel round the bonbonnière can be seen fleurs-de-lis.

138.

AN OVAL SNUFF-BOX.

THIS blue enamelled snuff-box is of the period of Louis XVI. On the top, set in a frame of pearls and chased gold leaves, is an enamel painting of a bacchante with cymbals in her hands; she is lying on the ground, with her head supported by an overturned wine-flagon, and near her is a young bacchanal asleep. Round the box are four enamelled harps, separated by blue panels. Inside, by a mechanical arrangement, two men turn a grindstone, and swans appear to drink from a fountain.

139.

A MOTHER-O'-PEARL CASKET.

THIS Louis XV. mother-o'-pearl casket is carved and engraved in scrolled panels, and enriched with chased gold repoussé work. On the lid, a cavalier is represented placing a wreath on the head of a lady, who is seated on the trunk of a tree. On the front is a decoration in chased gold, a young shepherd sitting by a well, surrounded by his flock; the other panels are decorated with ruins and landscapes, also in chased gold.

Length, $4\frac{3}{4}$ in.





140.

A MOTHER-O'-PEARL CASKET.

THIS Louis XV. carved and engraved mother-o'-pearl casket is mounted in repoussé work of variously tinted gold. The decoration of the lid consists of a landscape with figures; on the front is represented a young girl sitting beneath a tree, while the sides are ornamented with ruins and cottages. The interior is fitted with a small tray mounted in repoussé gold.

Length, $4\frac{1}{2}$ in.

141.

A GOLD CLOCK.

THIS gold clock is in the form of a three-wheeled carriage, which is being pushed by a Chinaman. A Chinese lady is seated in the carriage, with a bird in one hand and a fan in the other, whilst a dog lies at her feet; above her is a pagoda-shaped umbrella, which contains the bell of the clock; it is studded with diamonds, rubies, emeralds, and pearls, and is surmounted by a dragon. The body of the carriage is of repoussé work, and the wheels are studded with precious stones.

This clock is of the period of Louis XV., and the works are by James Cox, London.

Height, 16½ in.





142.

A GOLD MOUNTED ONYX CASKET.

THIS large Louis XV. nécessaire of striated onyx is mounted in gold repoussé work designed in scrolls, flowers, and cupids; four enamelled birds ornament the corners of the lid. On the front is a watch in a frame of repoussé work. The interior is fitted with scent-bottles, looking-glasses, tablets, knives, and other articles, mounted in gold. The casket rests on four enamelled dogs standing on shells.

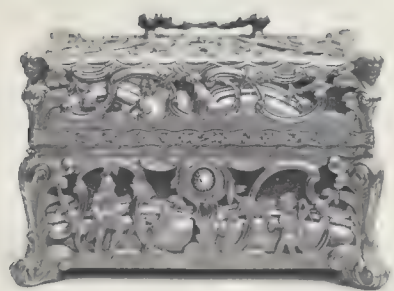
Length, 4 in.

143.

A GOLD MOUNTED ONYX CASKET.

A CASKET of the time of Louis XV., made of panels of striated onyx, and with a diamond snap. It is covered with an open framework of gold, consisting of figures playing on musical instruments, animals, birds, scrolls, and flowers. The four corners of the lid are decorated with busts.

Length, 4 in.





144.

A TORTOISESHELL AND ORMOLU CASKET.

THIS Louis XV. casket is made of tortoiseshell panels, inlaid with engraved mother-o'-pearl and metal, and mounted in chased ormolu designed in scrolls, leaves, banded reeds, and flowers. On the lid are represented Venus and Adonis seated near a fountain, with dead game lying at their feet; to the left cupids are chasing a boar. The side panels are decorated with cupids engaged in various sports.

Length, $13\frac{1}{2}$ in.

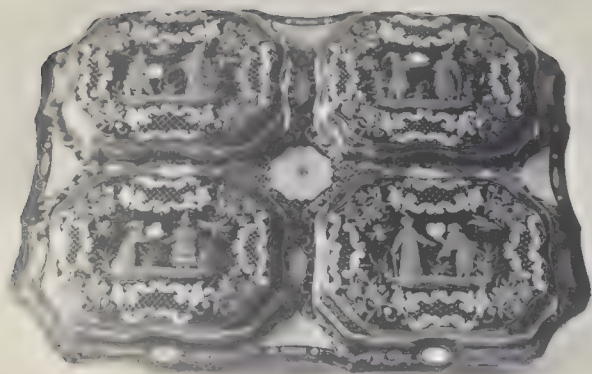
145.

A PIQUÉ CARD-BOX.

THIS Neapolitan piqué box of the period of Louis XIV. is of dark shell inlaid with gold and mother-o'-pearl. Round the border of the lid are small mother-o'-pearl frames separated by flowers springing from the mouths of monsters, and in the middle is a landscape with houses, and several figures dressed in Chinese costume.

The lower photograph shows the interior of the box, which is fitted with four smaller boxes of similar work and design, containing card-markers; on the lid of each box are two figures with the emblems of the different suits of cards.

Length, $7\frac{1}{2}$ in





A PIQUÉ CARD-BOX.

A LOUIS XIV. Neapolitan piqué box of dark tortoiseshell inlaid with gold. The borders are decorated with designs of cupids playing on musical instruments, monkeys, dogs, birds, trophies, and arabesques. On the lid is represented a shepherd playing a pipe and watching his flock, with a temple and houses in the distance.

The interior is fitted with four boxes of similar work, to hold card-markers. On the lid of each box is a cupid holding an emblem of the different suits of cards.

Length, $7\frac{1}{2}$ in.

147.

A BATTERSEA ENAMELLED CASKET.

ON the lid of this casket is a painting, after Watteau; a lady is represented playing the guitar to a youth seated at her side, and to their right are a pierrot and a harlequin; the background consists of a temple and some trees. The sides of the casket are of white enamel decorated with flowers and scrolls. On the inside of the lid are paintings of birds.

Length, 8 in.

148.

A CHELSEA CHINA INKSTAND.

THIS inkstand is marone in colour and is enriched with gold. The ink vessels are decorated with exotic birds, and have pierced covers. A white lamb forms the decoration on the top of the pen-box, and between the ink vessels is a small column, which serves as a taper-holder.

Length, 8 in.

147



148





THE ORPHEUS CUP.

THIS cup is of enamelled gold, and has a richly ornamented cover, designed as a mound. On the summit of the mound are seated Diana and Orpheus, surrounded by cupids and dogs. Below them are the following animals lying down; a bull, horse, goat, unicorn, camel, stag, and a lion; all the figures on the cover are of Cinque-cento enamelled gold work, many being jewelled with rubies and other precious stones. The inside of the cover represents a castle, with some huntsmen in the vicinity. The bowl is oval, and enamelled; on the outside are four mythological subjects, on a white ground; on the inside are five similar subjects, of which one represents Apollo flaying Marsyas, and another, Dædalus and Icarus flying from Crete. The cup is supported by a gold figure of Atlas, kneeling on an oval enamelled base designed as a mound surrounded by water; on the mound are small lizards and frogs, in relief.

Sixteenth-century work.

Height, $7\frac{1}{2}$ in.

(continued).

THE ORPHEUS CUP.

THIS photograph represents the reverse of the cup described on the previous page.





AN ILLUMINATED MISSAL.

THIS missal was painted in the early part of the sixteenth century. It is on vellum, and has illuminated capitals, and whole-page illustrations of subjects taken from the Bible. The cover is of gold, decorated with enamelled scrolls on the borders and back, and set with rubies and turquoises alternately; on the sides are two large oval red cornelian intaglios; one represents St. Francis receiving the stigmata; the other, an altar with the Virgin and Child, on one side of which is St. Catherine, with a palm branch, sword, and wheel, and on the other, a male saint standing by a castle, and holding a palm branch.

On the front of the altar is the inscription—"O mater Dei, memento mei."

In gold letters on white enamel, above and below the intaglio representing the Crucifixion, is the following inscription:—

"Adoramus te, Christe, et benedicimus tibi, quia per sanctam crucem tuam rede;"
and corresponding to it on the other side:—

"Maria, mater gratie, mater misericordie, tu nos ab hoste protege et horam."

In the spaces between the intaglios and the borders of the cover are cherubs' heads. The clasp is ornamented with a large cut garnet.

Horace Walpole, of whose collection this Missal formed part, says: "This precious prayer-book belonged to Claude, Queen of France, wife of Francis I., and seems to have belonged to Thuanus." It was bought by Walpole at Dr. Mead's sale, in 1755.

Size, $3\frac{1}{4}$ in. by $2\frac{5}{8}$ in.

151.

A "HENRI II. WARE" CANDLESTICK.

THIS candlestick rises in stages or divisions from a wide and flat circular base, and gradually tapers towards the top. These divisions are designed as bands, bosses, and vases, enriched with inlaid patterns of foliated arabesques, interlaced fret-work, guilloches, chains, and rosettes.

The stage next the base is flanked by three masks in high relief, serving as brackets to support small pedestals, on each of which stands a statuette of an amorino holding a shield; on one shield is the double D or H and double C of Henri Deux, on another the arms of France. The diapered fret-work in the second stage also has the initial H in the centre of each of the interlaced compartments. The other ornaments in relief consist of shells, garlands of leaves, lions' heads, brackets, circular bosses, and small pilasters.

The candlestick is cream coloured with decorations of dark brown, and with portions further ornamented with transparent enamels of various tints.

Height, 11 $\frac{1}{4}$ in.





152.

A "HENRI II. WARE" SALT-CELLAR.

THIS salt-cellar, which has a shallow circular bowl, stands on a triangular pedestal. Each side is flanked by a terminal figure in full relief, behind which is a sunk panel forming an arch with mullions and tracery; there is also a small terminal figure in relief at each corner.

The surface is inlaid with minute arabesque ornamentation of a dark brown tint. It is glazed and decorated with blue, purple, and yellow transparent enamels.

Height, $6\frac{1}{2}$ in.

153.

A "HENRI II. WARE" MANAP.

THIS cup is in the shape of an inverted cone supported on a low moulded foot, and is in the style of the French Renaissance. The handle is formed by a satyr clasping the margin of the cup with his outstretched arms, and with his feet resting on a projecting mask. The spout is in the shape of a lizard, and is glazed with green enamel; to the back of this reptile is attached a lozenge-shaped escutcheon, the armorial bearings on which have been defaced.

The body of the cup is surrounded by two belts of arabesque scroll-work, and by strings of minute inlaid ornamentation of a dark brown colour.

Height, $7\frac{1}{2}$ in.





154.

A "HENRI II. WARE" TAZZA.

THIS tazza is mounted on a cylindrical stem resting on a dome-shaped foot.

The outside of the bowl is enriched with an interlaced arabesque pattern in various colours, and inside is a shield encircled with the collar of the Order of St. Michel, and surmounted with a crown ; it bears the three interlaced C's or crescents of Diane de Poitiers or Catherine de Médicis. Round the upper part of the stem are masks in relief.

Height, 5 in. ; diameter of bowl, $5\frac{1}{4}$ in.

155.

DIANA SEATED ON A STAG.

A PARCEL-GILT silver figure of Diana holding an arrow in one hand and in the other a chain, which is fastened to the collar of a dog standing beneath the stag, on which she is seated. The head of the stag is crowned, and may be removed; the trappings are set with pearls, rubies, and diamonds.

The group rests on a curved stand, on which are a huntsman chasing a hare, other animals and reptiles. Silver and jewelled ornaments decorate the sides of the stand, which is supported by three mythological figures with extended wings.

Sixteenth-century work.

Height, 14 in. ; length, 10½ in.





156.

ST. GEORGE AND THE DRAGON.

A SILVER-GILT group of St. George and the Dragon, with the Princess kneeling in front. St. George is armed cap-à-pie, and holds a sword in his right hand; the bridle and trappings of his horse are set with rubies, diamonds, and emeralds. The dragon is of green and red transparent enamel, and surrounding it are scorpions, toads, spiders, and lizards. The group stands on a pedestal ornamented with appliqué scrolls.

It is marked with the Augsburg pineapple, "I M", and "T F".

Height, 14½ in.

A GOLD SPOON AND FORK.

ONE handle serves for both spoon and fork ; the prongs of the latter are fixed, but the bowl of the spoon is removable. The handle is partly fluted, and is encircled with two bands, one of which, chased with masks and fruit, slides so that it may be folded ; the other is ornamented with a cupid's head, scrolls, and flowers. At the top of the handle is a chased ball, on which is the kneeling figure of a female, with an animal by her side. The ball rests on a small drum, flanked on either side by cupids, and ornamented with a winged and flaming heart above a forget-me-not. The front of the handle is decorated with figures of St. George and the Dragon, and a dolphin, while on the back are an hour-glass and a terminal female figure in high relief ; on the bowl is a female bust with a grotesque mask.

Italian work, of the sixteenth century.

Length, 8 in.





158.

A POISON CUP.

THIS cup is of rock crystal, enclosed in silver filigree work designed in circles; the bands at the top and bottom are chased with strap-work ornaments, heads, masks, birds, and scrolls. On the cover is a large crystal boss surrounded by filigree work, and the handle is enriched with floriated ornamentation. There are three feet formed by cupids' heads.

German work, circa 1560.

Height, $7\frac{1}{4}$ in.

A SILVER-GILT REPOUSSÉ CUP AND COVER.

THE top and bottom of the bowl of this cup project beyond the centre. The top part is enriched with three medallions representing the Arts and Sciences; they are enclosed in scrolled frames, and between each medallion is a grotesque mask. The middle part is decorated with cupids' heads, masks, and scrolls, and the lowest part with three medallions of animals. The baluster stem is ornamented with cupids' heads and small medallions, and the foot is decorated with cupids' heads, fleurs-de-lis, fruit, and flowers. The cover, which is surmounted by a figure of Minerva, is chased in scrolls and arabesques.

The cup is marked with a wheel and fleur-de-lis, and is of the latter part of the sixteenth century

Height, $11\frac{3}{4}$ in

A SILVER-GILT REPOUSSÉ CUP AND COVER.

THE bowl of this cup is similar in shape to the one described above, and is covered with terminal figures, medallions, and arabesques. The cover is surmounted by a female figure holding a shield, and is chased with fleurs-de-lis enclosed in rings, shells, and lions' heads on shields. The cup stands on a baluster stem with a central boss of three cupids' heads.

Inside the cover is a medallion portrait, inscribed, "Leonhart Tucher Æ. S. 81. A 1568"; under the foot is a shield with a coat of arms—a Moor's head couped, and a chief bendy of six; round the margin is the following inscription in German text:—"Herrn Leonharten Tuchers seligen gedechtnūs, den 13^{te} monats tag Martii An^o 1568."

Marks, "N" (Nuremberg) and a fleur-de-lis.

Height, 10 in





161.

A SILVER-GILT REPOUSSÉ CUP AND COVER.

THE cover of this cup is surmounted by a figure of Minerva, standing on a pedestal surrounded by three winged figures. The bowl is bossed, and chased with masks, lions' heads, and scrolls; the stem is enriched with chased goats' heads, and the foot is in the form of three intersecting circles. Inside the cup is an embossed cluster of fruit.

German work, circa 1580.

Height, $12\frac{3}{4}$ in.

162.

A SILVER-GILT SALT-CELLAR.

THIS salt-cellar is cylindrical, with a projecting top and base; it is ornamented with repoussé work representing lions' heads, flowers, and strap-work. On the cover, which is also of repoussé work, is a figure of Mars.

English work. Four marks—leopard's head, lion passant, Roman capital "D" (*i.e.* 1581), and the maker's initials, "R. M."

Height, 11 in.

163.

A PAIR OF SILVER-GILT CUPS.

THESE cups are so formed that one may stand inverted on the other. They are ornamented with embossed pineapple designs. The rims are engraved with birds and arabesques, separated with four small busts.

Nuremberg work, of the seventeenth century.

Height, 9 $\frac{3}{4}$ in.

164.

A PAIR OF SILVER-GILT CUPS.

THIS and the following pair of cups are similar to the pair described above. They are profusely decorated with strap-work and masks, and the stems are chased with heads and scrolls, in relief.

Beneath the foot of each are two shields with coats of arms; one cup is dated 1652, and the other 1667; the workmanship, however, is of an earlier date (about 1580). It is probable that the coats of arms and dates were engraved on them by subsequent possessors.

Marks, "N" (probably for Nuremberg), and "T G."

Height, 1 ft. 7 $\frac{1}{2}$ in.

165.

A PAIR OF SILVER-GILT CUPS.

THESE cups are of an embossed pineapple pattern, with appliqué flowers and scrolls on the stems; the rims are engraved with hunting scenes.

Mark, "N" and cipher "P W". German work, circa 1600.

Height, 16 $\frac{1}{2}$ in.





166.

A SILVER-GILT STAG.

THE head of the stag is removable at the collar. It stands on an oval base, which is chased and decorated with small silver figures of a squirrel, a toad, and insects.

German work, of the early part of the seventeenth century.

Height, $11\frac{1}{8}$ in.

167.

A SILVER-GILT CAMEL.

THE head and hump of the camel are removable. On the stand are a coat of arms and a bishop's mitre.

It is marked with the Augsburg pineapple and the maker's initials, "E" and "D" interlaced, with a dart below.

German work, of the early part of the seventeenth century.

Height, $8\frac{1}{2}$ in.

168.

A SILVER-GILT NEF.

A SHIP of fanciful design with a mast, sail, and rigging, supported on a stem enriched with scrolls. There are officers and musketeers on the deck. The hull of the vessel and the stand are decorated with repoussé work representing the sea and sea-monsters.

German work, of the latter part of the sixteenth century.

Height, $14\frac{3}{4}$ in.





169.

A CUP FORMED OF A NAUTILUS SHELL.

A NAUTILUS shell, mounted with three silver-gilt bands chased with terminal figures and fruit; at the end of each band is a lion's head. The cup is supported by a mermaid on an oval stand of repoussé work, representing the sea. The cover is decorated with repoussé monsters and shells, and is surmounted by a figure riding on a snail.

German work, of the latter part of the sixteenth century. Pineapple mark.

Height, 9 in.

170.

A PAIR OF LIMOGES ENAMEL CANDLESTICKS.

THESE candlesticks are painted in "grisaille" on a black ground, and have quatrefoil-shaped sockets ornamented with terminal figures. On the stem of each are paintings of marine deities, and below them four oval medallions of male and female busts in profile. They have broad bases, one of which is decorated with the subject of the Brazen Serpent, and the other, with the Worship of the Golden Calf.

Signed, "P. R.," for Pierre Raymond.

Height, 14 in.





171.

A LIMOGES ENAMEL CASKET.

THIS casket is oblong, and is decorated with Limoges enamel plaques, mounted in gilt metal frames chased with cupids' heads and arabesques; the lid is formed by one flat and two sloping surfaces. The principal plaques are painted in tinted "grisaille" on a blue ground, and represent Pyramus and Thisbe and other classical subjects. On the plaques at the ends of the lid are busts and inscriptions. The casket has four gilt metal feet and a gilt handle.

Early sixteenth-century work.

Length, $6\frac{1}{2}$ in.; height, $4\frac{3}{4}$ in.

172.

A LIMOGES ENAMEL CASKET.

THIS casket is similar in shape to the one described above. It has twelve Limoges enamel plaques, decorated with classical scenes in "grisaille" of various tints on a blue ground, and bearing French inscriptions in gold; the top of the lid is of gilt metal chased with arabesques. The casket is supported by four female figures.

Early sixteenth-century work. Signed "T B" in monogram.

This casket is stated to have been originally given by Francis I. to Cardinal Wolsey, and by the latter to Henry VIII., who gave it to Anne Boleyn. This Queen presented it to Lady Worcester, and from her daughter it passed into the hands of the Canning family.

Length, 7 in.; height, $4\frac{1}{2}$ in.

173.

A RHINOCEROS HORN CUP AND COVER.

THIS cup and cover of rhinoceros horn is carved in high relief; round the cup is represented the story of Meleager and Atalanta. The stem is formed by four dancing nymphs, and upon the base are amorini at play. The cover is surmounted by a statuette of Apollo drawing an arrow from his quiver, and below him are groups of seated nymphs, and dogs.

Flemish work, of the seventeenth century.

Height, 17 in.





174.

A RENAISSANCE IVORY CASKET.

AN oblong casket with silver-gilt mountings. It is ornamented with arabesque designs of the Renaissance period, and on the back is a satyr holding cornucopiæ, from which spring elaborate foliations. The lid is flat on the top, and has sloping sides.

Length, 6 in.

175.

A MÆDIEVAL IVORY CASKET.

THE front of this casket is nearly covered by the lock, which, with the mounting and the handle, is gilt. The carving is in the style of the fourteenth century. On the front are represented a man playing the bagpipes and a country woman, and on the back are peasants dancing; the lid is decorated with grotesque monsters. The casket rests on four square feet.

It may be inferred from the fleurs-de-lis decorations on the casket, that it was made for a wedding present to some lady of the French Court.

Length, 6 in.

176.

AN IVORY CUP AND COVER.

THE cup, which is of an oval shape, is decorated with a bas-relief representing the story of Diana. The handle is formed by a male figure terminating in foliated scrolls, and there is also an ornamented spout. On the cover, which is surmounted by a woman holding a child, are bas-reliefs of children with emblems of the seasons. Round the foot is a procession of young tritons in relief, some on dolphins and others in boats.

Flemish work, of about 1620.

Height, 16 in.





177.

A PAIR OF IVORY STATUETTES.

ONE statuette represents Venus with Cupid, and the other Paris holding the apple in his right hand. Each stands on a cylindrical marble pedestal with a white marble base and square black plinth.

Italian work, of the seventeenth century.

10 $\frac{1}{4}$ in. and 10 $\frac{1}{2}$ in. high.

178.

AN IVORY DOUBLE CUP.

A COMBINATION of two cups, the upper one forming the cover of the lower. The mountings are of silver-gilt decorated with repoussé and chased ornamentation; on the stem are four heads enclosed in scrolled frames, and on the foot are four compartments representing the loves of Pan. The lower and larger cup is carved with a bas-relief representing Silenus with young bacchanals and piping fauns; the upper cup is also enriched with piping fauns. On the cover is a faun, sitting on the trunk of a tree and playing on reeds.

Flemish work, of the seventeenth century.

Height, 21 in.





179.

AN IVORY GROUP.

THIS group represents a Centaur and a Lapith fighting for the possession of a nymph, whom the Centaur is attempting to carry off. It stands on a cylindrical and deeply fluted pedestal.

Flemish work, of the seventeenth century.

Height, $4\frac{3}{4}$ in.

180.

AN IVORY TANKARD.

THE drum of this tankard is carved in relief; Silenus, young bacchanals, piping fauns and other figures are represented in procession. It is mounted with silver-gilt repoussé work, and the handle is formed of a cupid and scrolls. On the cover is an ivory statuette of a cupid holding a shield.

Flemish work, of the seventeenth century.

Height, 8½ in.





181.

A PAIR OF ENAMELLED SILVER-GILT FIGURES.

THESE figures represent grotesque men playing on bagpipes. The bodies are egg-shaped, and are decorated with scrolls and masks in bright-coloured enamels; the heads are removable, and between the legs of each figure is a dog. The bases are oval, and are ornamented with designs similar to those on the figures.

Seventeenth-century work.

Height, $7\frac{1}{2}$ in.

182.

A GOLD MOUNTED SARDONYX TAZZA.

A LARGE oval bowl, carved out of a rich dark-coloured sardonyx with stripes and spots of a lighter shade; the outer surface is carved with vertical lines arched at the top, and the inside is deeply fluted. This probably unique tazza is $9\frac{5}{8}$ in. long, $6\frac{3}{8}$ in. wide, and $3\frac{1}{4}$ in. high, and is apparently of antique Roman workmanship. It is mounted on a stem and foot of gold, elaborately chased and enamelled with Cinque-cento designs; twelve upright scrolled bands, joined by festoons of flowers, radiate from the top of the stem, the centre of which is ornamented with four gold cupids.

Height, $10\frac{1}{2}$ in.

183.

A GOLD ENAMELLED CASKET.

A LOUIS XIII. oblong casket with a rounded lid, which is divided into four panels enamelled with foliated designs. On the lid is an engraved oval plaque representing some hearts chasing a cupid, who is flying towards a heart suspended from the sky; on it is inscribed, "Je les quitte tous pour vous." The front, back, and end panels are each divided into two compartments, and are enamelled with designs similar to those on the lid.

Length, $4\frac{3}{4}$ in.





184.

A ROCK CRYSTAL VASE.

THIS vase, in the form of a flying-fish with a gaping mouth and a coiled tail, is profusely enriched with carvings. On the crystal foot are two carved dolphins, their coiled tails forming the stem of the vase. Enamelled gold mountings with floriated designs are round the neck, tail, stem, and foot.

Italian work, of the sixteenth century.

Height, $8\frac{3}{4}$ in.; length, $12\frac{1}{2}$ in.

185.

A ROCK CRYSTAL VASE.

AN oviform Italian Cinque-cento vase and cover, with floriated and fluted ornamentation; the mountings are of gold, enamelled with black and green, and jewelled with rubies.

Height, $6\frac{1}{2}$ in.

186.

A ROCK CRYSTAL VASE AND COVER.

THIS vase is slightly compressed in the centre; it is engraved with birds, fruit, and arabesque designs; the mountings round the stem and foot are of gold, enamelled with red, black, and white.

Height, 8 in.

187.

A ROCK CRYSTAL VASE.

A VASE and cover, in the shape of an inverted bell. It has two silver-gilt handles in the form of tritons terminating in arabesque designs. The foot is also of silver-gilt, and is chased with masks and scrolls.

Height, $6\frac{1}{2}$ in





188.

A ROCK CRYSTAL VASE AND COVER.

AN Italian Cinque-cento vase and cover in rock crystal; the lower portion is oviform, and enriched with raised spiral designs converging towards the stem, and the upper portion is cylindrical; it is engraved with a representation of the story of Diana and Actæon. The design on the cover is similar to that on the lower portion of the vase; the stem and the base are also of rock crystal, and are mounted with silver-gilt.

Height, 12½ in.

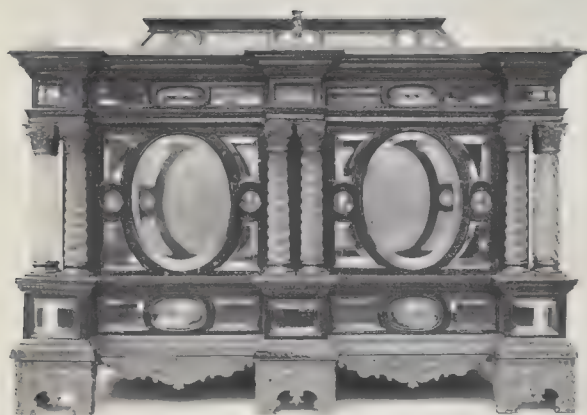
189.

A ROCK CRYSTAL CASKET.

AN oblong casket of architectural design, decorated with fourteen spiral rock crystal columns with silver capitals and bases. The frame of the casket is ornamented with minutely painted leaves and arabesque patterns, and behind the columns are two pilasters with similar decorations interspersed with hares, peacocks, and other birds. The outside of the cover is similarly embellished. The entire casket is inlaid with one hundred and eighty-four rock crystal plaques, some round, some oval, and others with facets.

Italian work, of the sixteenth century.

Height, 11 $\frac{3}{4}$ in.





190.

A "PALISSY WARE" BOTTLE.

A FLATTENED oviform bottle, or "gourde de chasse," ornamented with coloured rustic figures in relief. On the front are a shepherd and shepherdess tending sheep; this subject, often represented in Palissy ware, is known as "La Belle Jardinière." The stopper is formed of a clownish figure playing the bagpipes.

Height, $8\frac{1}{2}$ in.

191.

A MAJOLICA EWER.

A N oviform ewer with a swing handle; there are spouts back and front, and beneath them are cupids' heads. It is painted with grotesque figures terminating in scrolls.

Urbino ware, of about 1550.

Height, 11 in.





A SILVER-GILT FIGURE OF DIANA SEATED ON A STAG.

THE figure of Diana is of silver with silver-gilt drapery, part of which floats in the air behind her; on her back is her bow and a quiver of arrows, and round her waist a belt jewelled with diamonds and rubies; her hair is of gold, and she wears a crescent composed of rubies and diamonds. A small silver cupid holding an arrow, is seated on the stag by her side. The stag, finely modelled, is gilt with the exception of the antlers. It is richly caparisoned with gold trappings of Cinque-cento design, enriched with large diamonds, rubies, emeralds, and sapphires. On its breast is a winged female figure adorned with a turquoise pendant, and round its neck is a collar ornamented with an emerald and a diamond pendant. Its eyes are of emeralds, ruby drops hang from its ears, and on its head is a gold crown jewelled with a ruby and two diamonds.

Beneath the stag are the following figures and animals: a small equestrian figure of a huntsman blowing a horn, finely modelled and chased; a large silver dog with ruby eyes, and a gold perforated collar with a gem in front, to which is attached a chain held by Diana; a large gilt dog with ruby eyes, seated on its haunches; a hare pursued by two hounds, and two lizards and a frog. The group stands on a base ornamented with eight small oval medallions of classical subjects, enclosed in frames of strap-work design.

Inside the stand is some clock-work, by means of which the group may be set in motion.

Sixteenth-century work.

Height, 13½ in.

193.

A LOUIS XVJ. TABLE.

A KNEEHOLE writing-table; the top is surmounted on three sides by a gilt metal pierced gallery on a leaf border. The centre panels, back and front, are decorated with chased and gilt friezes composed of two young satyrs between scrolls and leaves. The panels on each side of the frieze, and those at the ends of the table, are ornamented with paintings in "gouache" of figures and scrolls, enclosed in gilt metal frames separated by upright friezes of metal.

Length, 3 ft. 10 in.





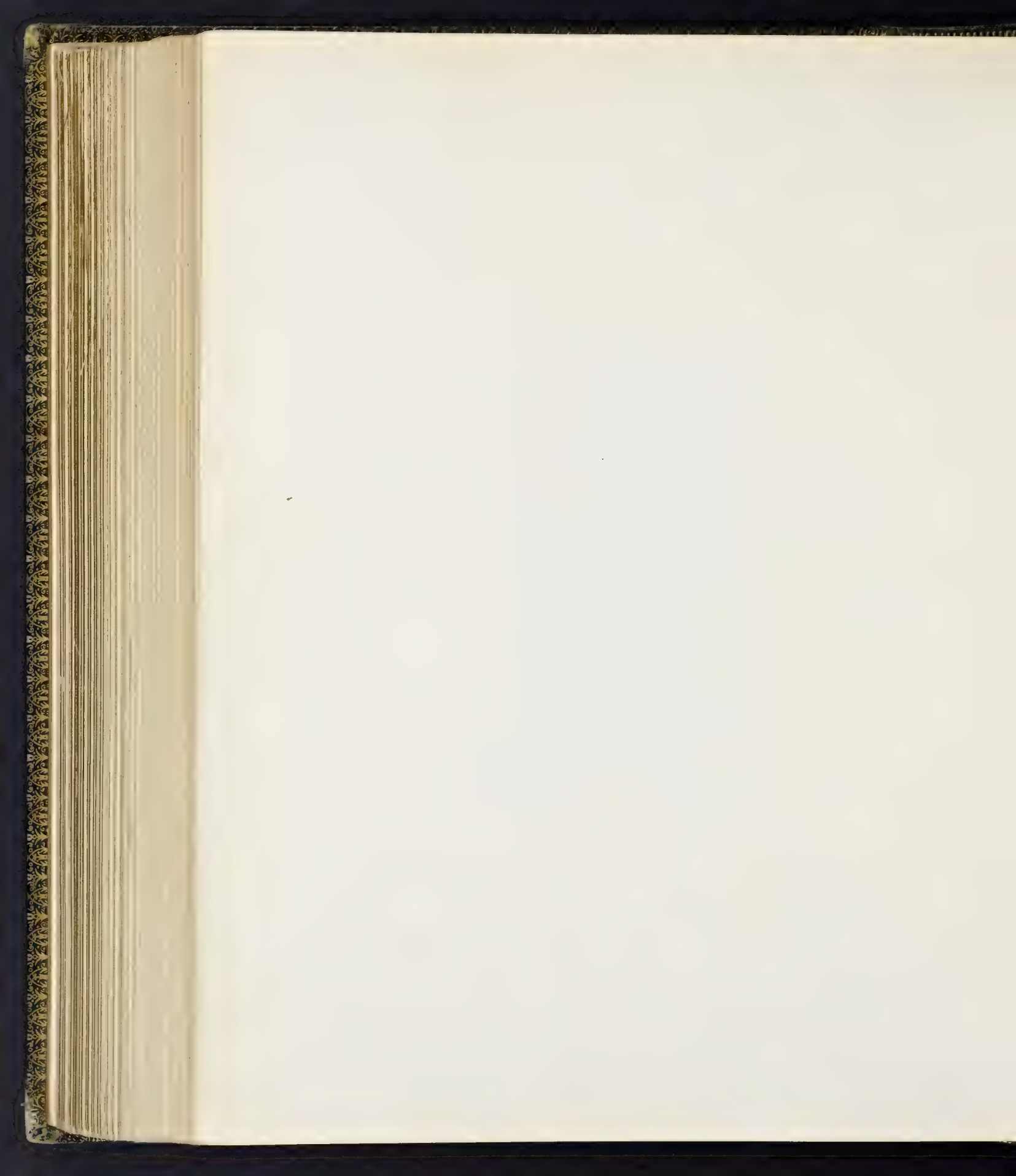
194.

AN ONYX GOLD MOUNTED CASKET.

A LOUIS XV. onyx casket, with double doors back and front. It is mounted in repoussé and chased gold, designed in scrolls and flowers. The sides are ornamented with spirally twisted columns, surmounted by scrolled arches, and joined by festoons of flowers; the doors in the front are enriched with diamonds and rubies, representing flowers. The top is ornamented at each corner with a vase, and in the centre is a watch, and a cupid holding an hour-glass mounted with diamonds.

The casket rests on four masks with scroll terminations.

Height, $8\frac{1}{2}$ in.



DESCRIPTION OF WORKS OF ART NOT
ILLUSTRATED.

DESCRIPTION OF WORKS OF ART
NOT ILLUSTRATED.

SÈVRES CHINA

213.

A PAIR of turquoise éventail-shaped jardinières, decorated on both sides with scrolls and leaves in gold; they are also ornamented with medallions of landscapes and figures; the stands are pierced, and are similarly ornamented.

Height, 8½ in.

214.

TWO small "rose du Barry" double salt-cellars in the shape of oval baskets with white and gold handles; the outsides are painted with flowers.

215.

A PAIR of "gros bleu" ormolu-mounted candlesticks of the period of Louis XVI.; they are formed of twisted columns decorated with gold oak leaves, and stand on square "gros bleu" plinths.

SÈVRES CHINA

216.

AN oblong "gros bleu" and green plateau with a perforated border, painted with a medallion of birds on a white ground.

217.

AN oval "gros bleu" plateau; in the centre is a large pastoral scene, after Boucher, representing a shepherd and shepherdess sitting on the grass near a ruin, from behind which a young man is watching them.

218.

AN oblong green plateau, painted with three medallions of birds on a white ground.

219.

A PAIR of small "gros bleu" Vincennes jardinières; on either side of each is a medallion with birds; the blue ground is ornamented with flowers and leaves. They rest on scroll and leaf stands of chased ormolu.

220.

TWO tall candlesticks, decorated with alternate bands of white and "gros bleu" enriched with gold; they are painted with roses and other flowers spirally arranged.

Height, 15 in.

FURNITURE.

221.

A CIRCULAR Sèvres table with two tiers. The top of the table is supported by a fluted stem, and consists of a white Sèvres plaque enriched with small bouquets of flowers; it is surrounded by a pierced gallery, and a metal frieze designed as drapery. The lower tier, in which are some drawers, is inlaid with marqueterie in scrolled designs, and is also surrounded by a pierced gallery. The whole rests on four round tapering legs with fluted metal mounts.

Height, 2 ft. 6 in. ; diameter of plaque, 15 in.

222.

A SMALL oblong mahogany table, mounted with ormolu; it is surmounted by a perforated gallery, and is inlaid with twelve Sèvres plaques with turquoise borders of roses and forget-me-nots.

223.

TWO small mahogany and ebony coffee-tables of the period of Louis XV.; they are inlaid on the top with round Sèvres plaques, which are painted with flowers and have turquoise borders. The tripod feet are ornamented with ormolu.

FURNITURE.

224.

A SMALL coffee-table with two tiers; the top is formed of an oval Sèvres plaque with a turquoise border of flowers, and is enclosed in a frame of laurel leaves in chased ormolu. The lower tier consists of inlaid wood-work of a floriated design.

Diameter of plaque, $12\frac{1}{2}$ in.

225.

FOUR small carved wood and gilt tables, each inlaid with a white Sèvres porcelain plaque painted in grisaille with scenes from a French classical romance.

Two plaques, 8 in. by $17\frac{1}{2}$ in.

Two plaques, 8 in. by 15 in.

226.

A PAIR of mahogany upright secrétaires with ormolu mounts, of the period of Louis XV. Each secrétaire has a marble top, resting on a reed moulding with a lion's head on the front and acanthus leaves at the four corners, which are also ornamented with goats' heads on scrolls, acanthus leaves, and roses.

The door of the upper part of each secrétaire consists of a panel mounted in chased and gilt metal; there is a small mask above the keyhole, from either side of which droop garlands of flowers, and beneath is a vase, from the handles of which fall sprays of flowers and leaves. Two sphinxes facing each other complete the ornamentation.

FURNITURE.

The lower portion also is fitted with doors, each consisting of a single panel decorated with drooping garlands of flowers; the sides of the secrétaires are concave, and similarly decorated.

Height, 4 ft. 6 in.

227.

AN oblong Louis XIV. table, with four straight and two curved legs joined by a curved rail. It is ornamented with inlay work of red tortoise-shell, ivory, and mother-o'-pearl. The design on the top represents Venus assisted at her toilet by cupids; it is surrounded by a border of cupids and arabesques in chased ormolu and mother-o'-pearl. On the back and front of the table are mother-o'-pearl and lacquer plaques in ormolu frames.

228.

A LOUIS XV. bureau with cylinder front, inlaid with green and other coloured woods forming festoons of flowers suspended from ribbons. The legs are curved, and mounted at the corners with chased and metal-gilt acanthus leaves, from which spring foliage and flowers. On the top of the bureau is a white marble slab, round the back and sides of which is a perforated gallery. The interior is fitted with secret drawers, and furnished with writing appliances.

229.

A TABLE of the period of Louis XV., mounted in ormolu; the top, round the back and sides of which is a Grecian key-pattern gallery, is ornamented with marqueterie of

FURNITURE.

various coloured woods representing a landscape, in which are two men in Chinese costume, playing chess; the sides are similarly inlaid with landscapes, houses, and flowers. The interior is fitted with writing appliances and a mirror.

Length, 2 ft. 8 in.

230.

A SMALL Louis XV. marqueterie table of zaphanella wood, boxwood, kingwood, and dyed woods. The table has a sliding top, on which is a representation in marqueterie of Diana resting after the chase, with dogs at her side; it is further ornamented with fountains and scrolls. The frame of the table is decorated with landscapes and river scenes. The legs are curved and mounted with ormolu.

Length, 2 ft. 5 in.

231.

A LOUIS XV. marqueterie table, with curved legs and ormolu corners and feet. A chequered pattern partly covers the top and sides; in the centre of the top is a design in tulipwood, sycamore, satinwood, and harewood, of two peasants in the midst of rural scenery.

Probably by David Roentgen de Neuwied.

Length, 2 ft. 6 in.

FURNITURE.

232.

AN upright secrétaire of the period of Louis XVI., of mahogany and harewood with ormolu mounts. The secrétaire has a cylinder cover, above which is a drawer decorated with a chased ormolu frieze, on which is a winged cupid blowing two trumpets; on either side of the frieze are scrolls interspersed with masks and musical emblems, and terminating in cornucopiæ. The upright portions of the secrétaire, above and below the cylinder cover, are furnished with double doors, and decorated with vases of flowers and trophies in marqueterie. The top is of veined marble ornamented with an ormolu pierced gallery, and with a metal moulding in imitation of drapery. The legs are round and fluted.

Height, 4 ft. 7 in.

233.

A MAHOGANY console table of the period of Louis XVI., with a white marble top and gallery; the front is inlaid with a Sèvres china plaque in an ormolu frame, representing cupids playing with a goat; the figures are white and in low relief on a blue ground, after the style of Wedgwood. The ends of the table are rounded and are decorated with twisted bands of metal; the legs are fluted, and mounted with metal-work. Below the drawers is a mahogany tier with an ormolu gallery.

Length, 3 ft. 2 in.

c

FURNITURE.

234.

A CONSOLE table with a curved lapis-lazuli top decorated with two borders, one of white marble and giallo-antico designed in circles, and the other of white marble; they are separated by a reed metal moulding entwined with leaves. The table is of ormolu, and the corners are ornamented with four busts of boys partly enveloped in flowers; the legs are joined by a rail, in the centre of which is a gilt metal vase. On the front of the table are two winged cupids holding an ormolu plaque, with the monogram "A. R." upon it.

Length, 5 ft. 6 in.

235.

A MAHOGANY kneehole library table of the period of Louis XVI.; it is ornamented with chased ormolu, and the plates of the keyholes of the five drawers are in the form of scrolled shields. The legs are round and fluted. At either end of the table is a sliding leaf.

236.

A CARVED and gilt console table of Italian workmanship; the marble top, which is oblong, is surrounded by a Grecian key-pattern border, and divided into fourteen panels decorated in bright-coloured marbles, with grotesque figures of acrobats, and men playing the harp, the violoncello, and bagpipes. On the front is a female head, and the table is further ornamented with scrolls, shells, and garlands of flowers. The legs are formed by four female heads on boldly carved scrolls terminating in four heads of animals; they are joined by a rail, in the centre of which is a cupola-shaped ornament.

Length, 4 ft. 7½ in.

FURNITURE.

237.

A CARVED and gilt console table, companion to the foregoing. The top is formed of a Roman mosaic slab with a Grecian key-pattern border; in the centre is a picture of a cock and two hens, surrounded by an arabesque design; the whole is enclosed in an oval frame.

Length, 4 ft. 7½ in.

METAL WORK, ETC.

238.

A CHASED metal clock of the period of Louis XV., designed in bold foliated scrolls interspersed with leaves and berries; on either side is a draped seated female figure. The clock is surmounted with a trophy composed of a helmet, a sword, a spear, and other weapons.

The clock stands on a single-door cabinet of dark wood; above the door is a reed moulding enriched with foliated scrolls, and in the centre is a small frame containing the monogram "L. L." The cabinet is mounted in ormolu of similar character to that on the clock.

The dial of the clock is inscribed, "J^s. MARTINOT, de l'Horloge du Palais."

Height of clock, 27½ in.

Height of cabinet, 50½ in.

239.

A SMALL metal gilt clock with jewelled hands, of the period of Louis XVI.; on the top are two doves trampling on a lighted torch, and on either side is a cupid, one seated with a helmet on his head and holding a shield and spear, the other standing with an unstrung bow in his hand, and a quiver full of arrows suspended from his shoulders. The whole rests on an oblong base with four round metal feet.

The dial is inscribed, "LEPAUTE H^{er}. du Roy."

Height, 10 in.

METAL WORK, ETC.

240.

A PAIR of ormolu candlesticks of the period of Louis XVI., on round green marble stands. Each is composed of a kneeling figure draped in skins, holding a basket of fruit and flowers.

Height, $9\frac{1}{2}$ in.

241.

A N ormolu clock of a scrolled and foliated design, of the period of Louis XV.; it stands on a metal gilt base also ornamented with scrolls and leaves, and has a bouquet of flowers on the top

Height, $13\frac{1}{2}$ in

242.

A BAROMETER and clock combined in a mahogany case; the dial is surrounded by oak leaves, and above it is a vase in chased ormolu. The lower part of the case is tapering, and is ornamented with foliated scrolls and oak leaves.

Height, 4 ft. 2 in

243.

A PAIR of Louis XVI. three-light ormolu candelabra; each is composed of a bronze female figure; one is dancing and playing the castanets, and behind the

METAL WORK, ETC.

other, who is draped in a lion's skin, and holds a cornucopia, is a cupid. The branches, formed by leaves and berries, rise from behind the figures.

Height, $19\frac{1}{2}$ in.

244.

A PAIR of three-light candelabra, of the period of Louis XVI.; each is formed by a bronze figure of a kneeling boy blowing a trumpet and supporting the branches, which are of chased metal, and designed as foliated scrolls. The stands are square, and each has a hollow border enriched with a bead moulding.

Height, 18 in.

245.

A SET of four gilt metal wall-lights of the period of Louis XV. Each has three branches of a scrolled design composed of twisted leaves and flowers.

Height, $24\frac{1}{2}$ in.

246.

A PAIR of ormolu flower vases of the period of Louis XVI. Each is supported by two bronze cupids standing on a square ormolu pedestal, which has fluted corners and a red marble base.

Height, 13 in.

247.

A PAIR of Louis XVI. three-light candelabra; each is composed of a bronze female figure holding a fluted cornucopia, from which the branches spring; the figures stand on round pedestals of white marble, with mountings and square bases of ormolu.

Height, 2 ft. 1½ in.

248.

A PAIR of ormolu candlesticks of the period of Louis XVI., each in the form of a couching sphinx with a cushion on its head, to support the socket. Each candlestick rests on an oblong marble base mounted in ormolu.

Height, 8½ in.

249.

A LOUIS XV. inkstand in dove-coloured marble, mounted in ormolu; on the edge of the stand is a figure of a seated Chinaman; the handles are ornamented with scrolls.

250.

A LOUIS XIV. casket of white metal and brass, mounted in ormolu. It is covered with engraved designs; those on the back, front, and sides, represent caryatides between columns.

The cover, which is cylindrical, is divided into panels separated by engraved strap-work; on the top are two escutcheons, each supported by two female figures terminating in elaborate scrolls, and on either side of them are male and female figures resting on birds; on the back and front of the cover are wreaths of laurel

METAL WORK, ETC.

surrounding vases with flowers, from which springs a foliated and scrolled ornamentation with a stag in the centre. The front opens and the interior is fitted with drawers.

Height, 12 in. ; length, 16 $\frac{3}{4}$ in.

251.

AN Italian, Cinque-cento casket, inlaid with metal and engraved, and with borders of arabesque design interspersed with animals, birds, and snails ; at one end are winged female figures, seated and holding branches which terminate in busts, and at the other end an ornamentation consisting of cupids and arabesques. It is inlaid with small pieces of stone and mother-o'-pearl, on a red ground.

252.

A PAIR of "gros bleu" Sèvres vases of the period of Louis XVI. ; they are of the Medici shape, and are mounted in chased metal, representing a procession of nymphs and cupids on clouds. The covers have pierced metal borders, and are decorated with pine-shaped knobs. The vases stand on square white marble pedestals, which have panels decorated with four round Sèvres plaques with white figures in relief on a blue ground, after the style of Wedgwood ; above each plaque are suspended wreaths and garlands of flowers attached to ribbons, while beneath are two ormolu griffins.

Height, 30 $\frac{1}{2}$ in.

253.

AN inkstand of the period of Louis XV., mounted with ormolu scrolls and flowers. On the front is a plaque of Dresden porcelain, on which is painted a landscape with

METAL WORK, ETC.

numerous figures; on either side of the plaque are two small Dresden figures standing in niches. The sides are decorated with porcelain plaques painted with flowers.

254.

A PAIR of small Dresden vases mounted with ormolu; the handles are in the form of lions' heads, from which descend supports terminating in lions' feet. One vase is of a pale pink, and the other of a pale green colour; they are decorated, one with landscapes, the other with marine views.

255.

A PAIR of Dresden figures; each represents a lady reclining against some rock-work; near her is a cupid resting his arm on a basket of flowers, and above, on the branch of a tree, is a monkey holding a vase and cover painted with butterflies and insects. They are mounted with ormolu.

Height, $12\frac{1}{2}$ in.

256.

A CLOCK of Dresden porcelain, surmounted by a pug dog. The dial, inscribed, "JEAN LENOIR, Paris," is supported by the branches of a tree with porcelain flowers. Below the dial is a small vase, on one side of which is a youth holding a basket of flowers, and on the other a cupid. The whole rests on a metal stand.

Height, $12\frac{1}{2}$ in.

257.

A PAIR of small vases of oriental alabaster, mounted with ormolu representing cherubs' heads and scrolls

Height, $5\frac{1}{2}$ in.

SCULPTURE.

258.

AN old French marble bust of a girl, with a bow in her hair, and light drapery falling over her left shoulder.

Height, 1 ft. 6½ in.

ROCK CRYSTALS.

259.

AN Italian casket of rock crystal, mounted with silver and silver-gilt filigree work. In the centre of the lid is a large octagonal crystal plaque surrounded by eight smaller ones; each plaque is lightly set in a silver filigree frame. On each side of the casket are three rock crystal plaques mounted in a similar manner. The framework is of silver in the form of leaves, and the corners are ornamented with shells and gilt acanthus leaves. It rests on four feet of a twisted scroll and leaf design.

The inside is covered with plaques of lapis-lazuli, onyx, agate, bloodstone, and other stones, set in frames of silver-gilt. The bottom of the casket is of plain silver, on which is engraved a foliated monogram "M. A.," surmounted by a crown with fleurs-de-lis.

This casket formerly belonged to Marie Antoinette, and was probably given to her as a wedding present.

Length, $15\frac{1}{4}$ in.

260.

A ROCK CRYSTAL chandelier, composed of balls and pyramids arranged alternately between each socket; the upper part is in the form of a crown from which hang pendants, and the suspending rod is covered with, and terminates in, a large ball of rock crystal.

It is mounted with chased ormolu, and holds sixteen lights.

ROCK CRYSTALS.

261.

TWO metal-gilt chandeliers mounted with rock crystal plaques, drops, pyramids, and sockets, and terminating with pear-shaped pendants. They hold thirty-six and twenty-four lights respectively.

262.

A SET of four rock crystal and silver-gilt candelabra; each candelabrum holds thirteen lights, and rests on two lions and two grotesque female figures. The bases, which are supported by six gilt winged figures, are also of rock crystal.

Height, 2 ft. 4 in.

263.

A PAIR of chased and gilt metal tables of Louis XV. design; the top of each table, which forms a card-tray, is inlaid with twenty-seven rock crystal plaques engraved with fruit, flowers, and vases. They have slight metal legs.

CLOISONNÉ ENAMELS.

264.

A PAIR of oblong jardinières of Chinese Cloisonné enamel, decorated with coloured flowers on a blue ground. Each jardinière is supported on the shoulders of four Chinamen kneeling on a stand of carved and gilt wood.

Height, 2 ft. 1 in.; length, 3 ft.

265.

A CIRCULAR vase and cover of Chinese Cloisonné enamel, with two handles. The cover is surmounted by a metal-gilt elephant with a small enamelled vase on its back, and by three animals in gilt metal. The vase is upheld by three supports.

Height, 22 in.

266.

A PAIR of small tables of carved and gilt wood, each with three legs; the tops are inlaid with a square turquoise plaque of Chinese Cloisonné enamel.

267.

A VASE and cover of Chinese Cloisonné enamel, decorated with dragons and flowers. On the cover is a pierced knob, and the handles are formed by metal-gilt dragons. Four grotesque heads support the vase.

Height, 19 in.

CLOISONNÉ ENAMELS.

268.

A SQUARE vase of Chinese Cloisonné enamel, with a pierced cover and two handles. It rests on four chased metal feet in the form of grotesque animals' heads.

Height, $20\frac{3}{4}$ in.

269.

A PAIR of bottles of Chinese Cloisonné enamel, inlaid with coloured flowers on a light blue ground. Each is decorated with eight circular plaques of a dark blue enamel, and inscribed with Chinese characters in red.

Height, $14\frac{1}{2}$ in.

270.

A SMALL Chinese Cloisonné enamel double bottle, of an oval shape.

Height, $10\frac{3}{4}$ in.

271.

A VASE of Chinese Cloisonné enamel, with a cover surmounted by a pierced knob. The handles are in the form of grotesque animals. The vase rests on three curved supports, the tops of which are designed as animals' heads.

Height, $22\frac{1}{2}$ in.

CLOISONNÉ ENAMELS.

272.

A SMALL Chinese Cloisonné enamel vase with two handles, from which rings are suspended. The decoration consists of a key-pattern design on a turquoise ground.

Height, 12 in.

PIQUÉ WORK.

273.

A DARK tortoiseshell inkstand, in the form of a curved tray standing on four feet. The gold and mother-o'-pearl ornamentation consists of two female figures and two warriors standing under a canopy, which is supported by winged females whose bodies terminate in scrolls; at the corners are four busts in oval frames, and it is further decorated with scrolls, heads, and shells. On the tray are two barrel-shaped receptacles for ink, with silver-gilt pierced covers, a sand-box, a bell, and a column which serves as a taper-stand.

Neapolitan work, of the time of Louis XIV.

274.

A PAIR of small candlesticks of dark tortoiseshell, ornamented with piqué work of gold and mother-o'-pearl, representing masks, monkeys, and birds.

SNUFF-BOXES AND BIJOUTERIE.

275.

A LOUIS XV. oblong "émail en plein" box ornamented with six medallions of domestic scenes. The one on the lid represents a cottager seated with a child at his side, whilst his wife is serving him a meal; that on the bottom of the box, a peasant woman holding a saucepan over a wood fire, and a child at her feet.

276.

A BOX of dark green enamel, mounted in gold chased with festoons of flowers and eight fluted columns. It is decorated with six oval enamels representing children playing with doves and birdcages. The box is oblong with canted corners, and is of the period of Louis XVI.

277.

A SMALL bonbonnière of gold and red enamel. In the centre of the lid, which is set with pearls and enamelled with roses, is a small gold cupid, shooting with a diamond bow and arrow; by means of a spring the cupid may be made to revolve. The box is circular, and is of the period of Louis XVI.

278.

A CIRCULAR box, of the period of Louis XVI., mounted in gold. It is ornamented with paintings in gold on a black ground; the one on the lid represents Venus

SNUFF-BOXES AND BIJOUTERIE.

reposing under a tree, surrounded by cupids who are shooting arrows at her ; round the box are represented bacchanalian dances, nymphs bathing, and a cupid bound to a tree. On the bottom of the box is the monogram "L.D." in gold on light plaited hair.

279.

A SMALL gold box of the time of Louis XIV., with borders of white enamel. The sides are decorated with chased plaques of animals, and the lid and bottom are ornamented with similar plaques on a green enamelled ground.

280.

A GOLD étui enriched with lozenge-shaped plaques of enamel on a red ground ; on one side is a young man playing the flute, and on the other a girl placing a wreath of flowers on a lamb standing on a pedestal. The top is decorated with small enamels, and the étui is further ornamented with borders of white enamel and gold leaves.

English work, of the time of Louis XVI.

281.

A N oval gold box of the time of Louis XVI. It is ornamented with oval panels of green and red enamel. On the inside is engraved, "Du petit Dunkerque."

282.

A N oval and shallow gold box of the time of Louis XVI., enamelled in green. The sides are divided into four panels, with borders enamelled to represent opals and rubies.

SNUFF-BOXES AND BIJOUTERIE.

283.

A LOUIS XVI. oval gold box with lilac enamel. The borders are ornamented with blue and white enamel, and the lid is inlaid with an oval enamel set in a pearl frame, representing peasants shearing sheep.

284.

A SMALL gold box of the period of Louis XV. The borders are partly chased and partly enamelled with flowers, and on the lid is an enamel of Amphitrite being carried across the sea. Both the inside and outside of the box are decorated with Biblical and mythological scenes in enamel.

285.

A PAIR of enamelled gold scent-bottles of the time of Louis XV. On either side of each bottle is a cupid in relief, one holding a swan, and the other with a dog. The stoppers are in the form of swans; at the bottom of each bottle is a cornelian intaglio representing a bird on the top of its cage, and inscribed, "j'aime la liberté."

286.

A LOUIS XV. double scent-bottle of gold repoussé work, enriched with enamel and chased with scrolled designs. The stoppers are in the form of doves.

287.

A CHELSEA scent-bottle, in the form of a Chinese lady holding an umbrella. On the bottom is an intaglio mounted in gold.

288.

AN étui and tablet case of grey vernis mounted in chased gold, and inscribed "Souvenir d'Amitié." On one side is an oval miniature, by Augustin, of Marie Antoinette in a white dress trimmed with blue ribbon, and with pearls in her hair; on the reverse is a portrait of Louis XVI., signed "Sicardy 1784". The miniatures are enclosed in gold frames of a foliated design, surmounted by two doves.

289.

AN étui of light blue, yellow, and white enamel, of the time of Louis XVI. It is fitted with ivory tablets. On one side is the miniature of a lady, and on the other a group of musical instruments in gold of various tints. On it is "Souvenir d'Amitié," in diamonds.

290.

A CHASED and repoussé gold tablet-case of the time of Louis XVI.; it is inscribed "Souvenir d'Amitié," and ornamented on either side with wreaths of flowers and a medallion with cupids, on a steel-coloured ground.

291.

A GOLD tablet-case, of the time of Louis XVI. It has light red enamelled panels set in chased gold. On the back and front are cameos set in repoussé and chased gold frames. On it "Souvenir d'Amitié" is inscribed in diamonds.

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292.

A SMALL souvenir tablet-case of enamelled gold. On one side is a dancing girl, painted in "grisaille" on a chocolate-coloured ground, and on the other, the monogram "A. R" in pearls on blue enamel. It is of English workmanship.

293.

A POCKET-BOOK of mother-o'-pearl mounted with gold, of the time of Louis XV. On one side Flora is represented standing near a fountain, with a basket of flowers on her head, and on the other side is a representation of Pomona, set in a gold frame of scroll design.

294.

A GOLD snuff-box of the time of Louis XVI., chased in square designs, with borders of flowers and leaves of tinted gold.

295.

A LOUIS XVI. oval box of vernis-Martin, mounted with gold. It is ornamented with paintings of domestic scenes; the one on the lid is after Greuze, and represents a young woman in a white gown, feeding two little boys.

296.

A SMALL Louis XIV. box of light tortoiseshell, ornamented with piqué work of gold and mother-o'-pearl. On the lid is a representation of Perseus and Andromeda, surrounded by grotesque figures and arabesque designs. On the bottom of the box is a cupid holding a bird.

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297.

A BONBONNIÈRE of gold piqué work of the time of Louis XIV. ; on the lid is a Chinaman preceded and followed by others playing trumpets and drums, and round them are masks, rabbits, birds, and scrolls.

298.

A BOX of gold and light-coloured shell, of the time of Louis XIV. On the lid Victory is represented seated above a trophy. The corners of the box are rounded and ornamented with eight small plaques of animals and birds; the bottom is similar in design to the lid, with trophies in the centre; the sides are of chased gold.

299.

A SMALL, oval, Louis XVI. gold-mounted vernis-Martin box, embellished with cupids. Inside the lid is a looking-glass.

300.

A N oval box, of blue enamel set with pearls. On the lid is a portrait of Stanislaus, King of Poland, in "grisaille" enamel. Period, Louis XVI.

301.

A GOLD box with green enamel, of the time of Louis XVI. On the top is a bacchanalian scene with numerous figures painted in "grisaille," and underneath is a similar painting; four small oval pictures decorate the sides, and at the corners are terminal figures. It is oblong in shape, with canted corners.

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302.

A LOUIS XVI. oblong box of chased gold, with crimson enamel panels. On the lid is an oval painting of the infant Bacchus, in "grisaille" enamel on a blue ground.

303.

A CIRCULAR ivory box mounted with gold. On the lid is an oval miniature of a lady, by Cosway.

304.

A CIRCULAR gold box enamelled in red, and with white lines and green spots; on the lid is a "gouache" portrait of la Comtesse du Barry, and on the bottom of the box is a lock of her hair arranged in an oval frame. The box contains a paper on which the following words are written: "Given by her at the Château de Luciennes in 1781 or 1782." On the inside, "Du petit Dunkerque" is engraved. Period, Louis XVI.

305.

A CIRCULAR bonbonnière of gold and light blue enamel. It is set with diamonds, and has a border of green leaves on a yellow ground. On the inside of the lid is a "gouache" painting by Charlier, of Venus and Diana reposing, with cupids attending them. Period, Louis XVI.

306.

A CIRCULAR snuff-box of the time of Louis XVI. On the lid is a "gouache" painting after Boucher, of a young girl and a youth sitting under a rose tree, with a dog between them; the box is further decorated with gold piqué work of a scale design.

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307.

A BOX of the time of Louis XVI. It is ornamented with ten paintings by Sauvage, in "grisaille" on a Pompeian red ground, representing a sacrifice to Bacchus and bacchanalian processions; they are enclosed in chased gold frames. At the corners are paintings of terminal busts, in the same style. This box, which is oblong with canted corners, formerly belonged to Marie Antoinette.

308.

AN oblong, Louis XV. box of Dresden porcelain. It is decorated with seven paintings of ladies and gentlemen engaged in boating, hunting, and other sports. The mounting is of chased silver-gilt, with heads of cupids in relief at the corners.

309.

A LOUIS XV. oblong box of Dresden porcelain. It is mounted with silver-gilt, and is decorated with paintings, after Watteau, of ladies and gentlemen playing musical instruments, and engaged in conversation.

310.

A LOUIS XV. enamelled Dresden box decorated with seven scenes "à la Watteau."

311.

AN étui of Dresden porcelain in the form of an apple. It is mounted in gold, and has a diamond snap. There is a gold repoussé design on the front, representing a

SNUFF-BOXES AND BIJOUTERIE.

procession of cupids, and on the inside of the lid are flowers on a white ground. The interior is fitted with four small rock crystal bottles, a spoon, a pair of scissors, a pencil, and a porcelain thimble. Period, Louis XV.

312.

A CIRCULAR box of Dresden porcelain, mounted with gold. On the lid is a painting of a lady with her children, sitting at a table near a fountain, and on the inside are cupids flying amidst clouds. Landscapes with figures are represented around and on the bottom of the box.

313.

A BOX of Dresden porcelain in the form of a pug dog seated on a cushion. On the inside of the lid is a landscape with equestrian figures in the foreground.

314.

AN oblong Sèvres box of the time of Louis XV. It is mounted with gold, and ornamented with a turquoise basket-work design on a white ground dotted with gold. On the lid is a painting of a recumbent infant Bacchus, and the bottom is painted with berries and flowers.

315.

AN oblong casket of the time of Louis XV. It is made of slabs of bloodstone, lapis-lazuli, and other stones, mounted in gold. The lid, which is enclosed in a scrolled frame, is decorated with arches and colonnades, and the front, back, and sides with scrolls, columns, vases, and flowers. The interior is of mother-o'-pearl and gold, and is fitted as an inkstand.

Length, $5\frac{1}{2}$ in.

K

316.

A SMALL étui of the time of Louis XV. It is of light-coloured onyx, mounted with chased and repoussé gold designed in scrolls and flowers. On the top are two birds, and on the front a dog and a bird, surrounded by a scrolled design enriched with a diamond, an emerald, and rubies. The fittings are mounted with gold, and enriched with emeralds.

317.

A LARGE box of jasper agate, mounted with chased and repoussé gold scrolls. On the lid is a carving in relief of four figures in a garden, cut from the solid stone, and enclosed in a scrolled frame. Period, Louis XV.

318.

A N octagonal bonbonnière of bloodstone, mounted with gold repoussé work designed in scrolls, arches, columns, and festoons of flowers. There are two lids; on the front of the lower one is a watch inscribed, "I. E. ENGIN, London," and a small enamel painting of Cupid on a pedestal, holding a wreath over a fountain from which peasants are drawing water. Period, Louis XV.

319.

A SMALL octagonal bonbonnière of the time of Louis XV. It is composed of plaques of striated onyx, mounted in chased and repoussé gold flowers and scrolls. On the top is a scent-bottle with an enamelled dove on the stopper.

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320.

AN oval snuff-box of stone. It is mounted with gold and has a diamond clasp. The sides are formed of eight panels set in diamond frames. It is of the period of Louis XV.

321.

AN agate étui of the time of Louis XV. It is mounted with gold, and the carvings, which are enclosed in agate frames cut from the solid stone, represent Venus, cupids, animals, and birds. On the front is a diamond snap.

322.

A BOX of matrix of amethyst, mounted in gold, chased with scrolls and shells. On the top, cut from the solid stone, is a dog with a collar studded with diamonds; and on the front is the head of a monkey in enamel, also set with diamonds. It is of the period of Louis XV.

323.

A CIRCULAR bonbonnière of matrix of amethyst, set with diamonds and rubies. The lid is ornamented with gold repoussé work representing two male figures, one riding on a tortoise, the other blowing a trumpet. It is of the period of Louis XV.

324.

A BOX of matrix of amethyst; a dog and cat are cut in high relief on the lid, which, as well as the front, is ornamented with cupids and scrolls of chased gold. It is of the period of Louis XV.

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325.

AN oblong box of bloodstone. It is mounted in gold chased with scrolled designs, and is set with rubies, diamonds, and sapphires, arranged as flowers. On the inside of the lid is a watch. Period, Louis XV.

326.

A GOLD box, by Neubert of Dresden. It is oval, and is inlaid with cornelians, agates, turquoises, and other stones, forming a zig-zag pattern in which are inlaid festoons of forget-me-nots and leaves. On the lid is an enamelled portrait of Henri IV. of France, in a blue enamelled frame. Period, Louis XVI.

327.

A BOX of light agate, mounted with gold. It is oval, and is of the period of Louis XVI.

328.

A LOUIS XV. étui of white jade, mounted with gold, and ornamented with birds, insects, and flowers, cut in various coloured stones. The interior is fitted with a penknife.

329.

A SMALL green agate tazza, in the shape of a shell. It is mounted with gold, and has a chased gold mask on the front, and a shell on the back. Period, Louis XIV.

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330.

A SMALL bonbonnière of stone, in the form of a basket; the lid is ornamented with forget-me-nots in gold. It is of the period of Louis XVI.

331.

A VINAIGRETTE of Labrador marble, in the form of a scarabeus; it is mounted with gold.

332.

A N oblong box of moss agate, the borders enamelled with flowers and leaves. Period, Louis XV.

333.

A SMALL cup of oriental onyx, with two handles. It is mounted with gold, and has enamelled decorations; the rim round the foot is pierced. The enamelled gold mountings are of the time of Louis XIII.

334.

A PAIR of small tazzas of oriental onyx. The rims are of gold enamelled with red, white, and green leaves. On the stems are bands of garnets, and the bases are ornamented with rims of enamelled gold.

335.

A ROCK CRYSTAL snuff-box of the period of Louis XV. It is mounted with gold, and on the lid is an oval enamel in "grisaille," of Venus and Cupid, after Boucher.

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336.

A SMALL oval tray of rock crystal, with a scalloped rim. It is engraved with arabesque designs.

337.

A SMALL tazza of rock crystal, engraved with baskets of fruit.

338.

A DEEP rock crystal box, mounted with gold of three tints, and cut with a representation of Diana preparing for the Chase. Period, Louis XVI.

339.

A PAIR of small metal vases, ornamented with green enamel, and mounted with ormolu. On the necks are doves holding chains in their beaks, and on the tops clusters of fruit and flowers. Each vase is supported by four dolphins. Period, Louis XVI.

340.

A SMALL onyx bust of a negro, with a necklace of diamonds and a turban jewelled with rubies and diamonds. It stands on a pedestal of chased gold set with precious stones.

341.

A^N amethyst seal in the shape of a bust; it stands on a fluted gold Louis XVI. pedestal encircled with sapphires.

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342.

A TORTOISESHELL paper-knife. The handle is of gold chased with figures, birds, and arabesque designs, and at the end is a negro's head with diamond eyes. On the knife is the monogram "A. R." set in diamonds.

343.

A GOLD pen-holder, ornamented with black and white enamel. At the end is a bust of a negro in onyx, with a turban and dress of enamelled gold studded with diamonds.

344.

A GOLD pencil-case, enamelled black and white. It is set with diamonds, and ornamented with scrolled designs.

345.

A NAUTCH girl mounted with silver gilt, her body formed of a baroque pearl. The figure stands on a jade plaque with an enamelled border.

346.

A SMALL silver-gilt equestrian figure of a man in armour, with a sword in his hand; it stands on a round pedestal.

347.

A SMALL mother-o'-pearl figure of a Chinaman; it is partly enamelled, and the drapery is of gold; the head is movable, and the figure stands on a square pedestal of mother-o'-pearl with gilt mountings.

SNUFF-BOXES AND BIJOUTERIE.

348.

A SMALL oval tazza of lapis-lazuli, with an open-work base mounted with silver.

349.

A GOLD scent-bottle, in the shape of a gourd. It is enamelled with flowers, and jewelled with rubies. On one side is a box with a cameo lid, and on the other, a portrait. Period, Louis XIII.

350.

A SMALL Louis XIII. vase and cover studded with baroque pearls. The body and stem are composed of numerous cornelian plaques; the cover is perforated and enamelled with a foliated design, and is also inlaid with small cameos of cupids' heads.

351.

A ROCK CRYSTAL reliquary in the form of a temple with double doors, with silver-gilt mounts; it is surmounted by a cross, and contains a boxwood carving of the Virgin and Child.

German work, of the sixteenth century.

352.

A SMALL group of three figures carved in boxwood, representing the Rape of the Sabines.

Flemish work, of the latter part of the sixteenth century.

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353.

A SMALL group of three figures carved in boxwood, representing "The Flight into Egypt." It stands on a carved pedestal of wood with a marble plinth.

Flemish work, of the latter part of the sixteenth century.

354.

A SMALL figure of a little girl holding a basket, carved in boxwood; her dress and the wreath round her head are jewelled with diamonds; the pedestal is of bloodstone.

355.

A PAIR of small carved ivory figures; one represents a man playing the guitar, and the other a man dancing; their hats and coats are jewelled with diamonds. They stand on engraved ivory pedestals, which are inlaid with diamonds and rubies, and have borders of green and red enamel.

German work, of the seventeenth century.

356.

A SMALL ivory figure of a boy playing the guitar, by "Fiammingo"; it stands on a round porphyry pedestal with an ivory base.

Height, 3 in.

357.

A CINQUE-CENTO pendant jewel of enamelled gold, designed as a mermaid; part of the body is formed of a pearl, the scales on the back are of blue enamel, and the tail is enamelled and set with rubies and emeralds.

358.

A CINQUE-CENTO pendant jewel designed as a mermaid adorned with a diamond necklet; the front of the body is formed of a baroque pearl, the back is of chased gold, and the tail is enriched with emeralds.

359.

A CINQUE-CENTO cornelian pendant in the form of a dolphin, jewelled with diamonds. A small ring of enamelled gold encircles the tail.

360.

A SMALL Cinque-cento jewel of chased gold, representing a lion holding an antelope between his paws; the lion's back is formed of a baroque pearl.

361.

A SMALL Cinque-cento jewel in the form of a dog sitting on its haunches; its body is made of a baroque pearl, and its head and legs are of enamelled gold; round its neck is a collar studded with diamonds

362.

A CINQUE-CENTO jewel of enamelled gold, in the form of a parrot with a ruby and diamond collar; it is perched on a branch, with flowers composed of rubies; the body of the bird is formed of a baroque pearl, and the legs, wings, and part of the feathers are enamelled in red and green.

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363.

A JEWEL in the form of a cock; the body is made of a pearl, and the feathers are of enamelled gold.

364.

A SMALL jewel in the form of a swan; the body is made of a pearl, and the head and wings are of white enamel.

SILVER.

365.

TWO silver-gilt soldiers in early sixteenth-century costume. They are both kneeling, one has an arquebus and the other a sword. The stands are decorated with a diagonal pattern border.

German work, of the beginning of the sixteenth century.

Height, 5 in.

366.

A PAIR of parcel-gilt silver figures; one is a cupid leading a bear by a chain attached to its collar, and the other a cupid with a dog. Each stands on an oval pedestal embossed with fruit and flowers, resting on an oblong base with canted corners.

Seventeenth-century work.

Height, 8½ in.

367.

A SILVER-GILT cup in the shape of a stag with an open mouth; the head may be removed and forms a cup; the stand is of repoussé work representing rocks.

SILVER.

Marks; Augsburg pineapple, and the maker's monogram. Seventeenth-century work.

Height, $11\frac{1}{8}$ in.

368.

A PAIR of silver cups, in the form of terrestrial and celestial spheres, supported respectively by silver-gilt figures of Atlas and Hercules; the former is surmounted by an eagle, the latter by a phoenix. They are engraved with emblematic animals.

Nuremberg work, of the early part of the seventeenth century.

Height, 10 in.

369.

A SILVER-GILT cup, in the form of a seated bear playing on the bagpipes, marked with the Augsburg pineapple.

Seventeenth-century workmanship.

Height, $4\frac{3}{4}$ in.

370.

A SILVER-GILT and painted drinking-cup, in the form of a water-carrier resting on his staff, and with a large bucket on his back. He is leading a dog by a chain, and a parrot is perched on his arm. He wears a doublet and a straw hat decorated with a flower composed of precious stones. The rim of the bucket is engraved with hunting scenes.

German work, of the sixteenth century.

Height, $10\frac{1}{4}$ in.

SILVER.

371.

A SILVER-GILT wager-cup, enriched with repoussé work representing hunting scenes; on the cover is a windmill and a miller carrying a sack of wheat. There is a whistle in the foot of the cup.

German work, of the seventeenth century.

Height, $9\frac{3}{4}$ in.

372.

A SILVER-GILT drinking-cup in the form of a fish on the head of a triton, who is kneeling on a circular pedestal chased with groups of figures emblematic of the four quarters of the globe.

Flemish work, of the seventeenth century.

Height, $14\frac{1}{2}$ in.

373.

A SILVER-GILT cup in the form of an owl perched on a whistle, on which is an enamelled shield bearing a coat of arms with a crown and a cardinal's hat; the eyes of the owl are enamelled.

German work, of the seventeenth century.

Height, 7 in.

374.

A SILVER-GILT tankard ornamented with repoussé work. The handle is formed of a figure resting on a mask, which terminates in a bird's claw. On the cover is

SILVER.

a representation of Eve giving the apple to Adam. The body of the tankard is divided into three panels with Biblical scenes, separated by cupids' heads resting on strap-work.

German work, of the latter part of the sixteenth century.

375.

A PAIR of triangular silver-gilt salt-cellars ornamented with repoussé work ; each is supported by three lions, and at the corners are female and cupids' heads ; on the sides are semicircular plaques of animals.

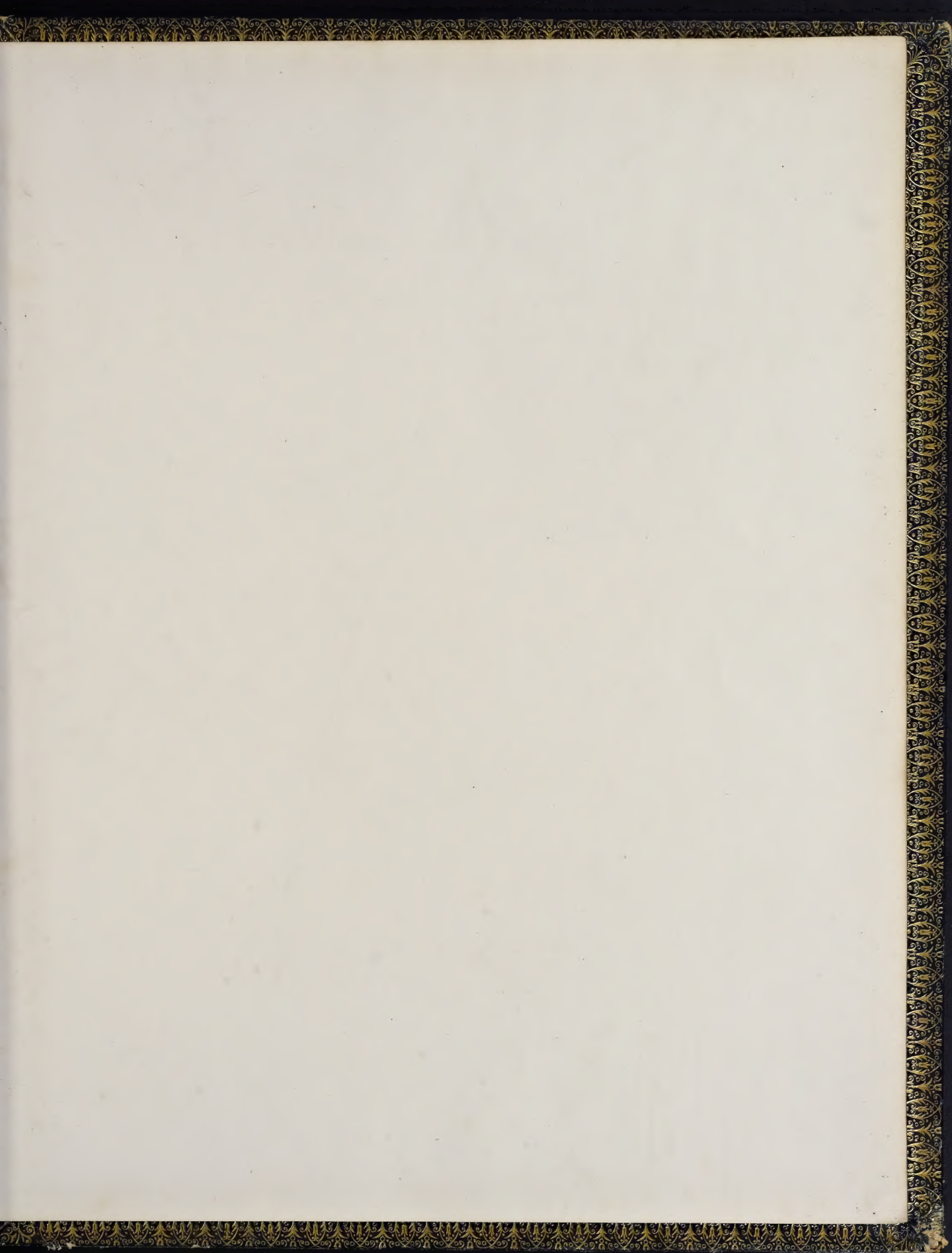
Sixteenth-century work.













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